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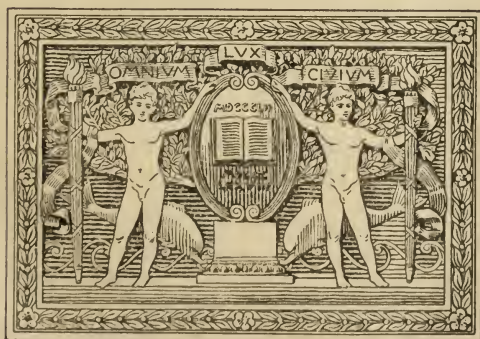
OF THE

CITY OF BOSTON

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FOURTH SERIES, Vol. V.

1923



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BOSTON

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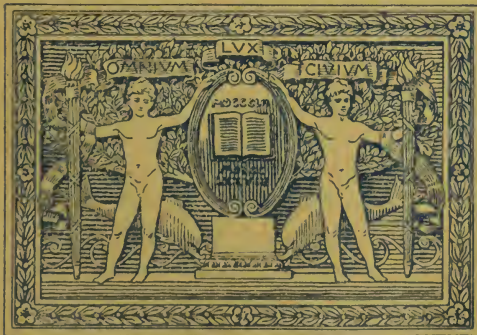
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JOHN ADAMS

1783

FROM A PORTRAIT BY JOHN SINGLETON COPLEY.

THE BULLETIN OF

The Boston Public Library.

FOURTH SERIES
VOLUME FIVE

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No. 1

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THE JOHN ADAMS LIBRARY.

In 1768 John Adams made this entry in his Diary: "I am mostly intent at present upon collecting a library; and I find that a great deal of thought and care, as well as money, are necessary to assemble an ample and well-chosen assortment of books. But when this is done it is only a means, an instrument." Mr. Adams was thirty-three years old at this time, and it is not to be supposed that he had not begun to collect books prior to this date. The only method of procuring these essential tools in those days was to borrow or buy them, and we may be quite sure that Mr. Adams did both. We have his own word for it, some years later, that he "mounted up to the balcony of Dr. Sewall's church, where were assembled a collection which Mr. Prince has devoted himself to make from the 20th year of his age." Three of Mr. Prince's books never found their way back to the balcony, but rested in friendly company among the Adams books until they rejoined their fellows in the Boston Public Library. One of these was the very rare Winslow pamphlet: *Good Nerves from New England*.

During the thirty-four years following Mr. Adams's expressed determination to "collect a library," his interest in this direction did not waver. In 1822, however, he felt it necessary to make some permanent provision for housing it, and in that year he drew up a deed in which he gave to "the inhabitants of the Town of Quincy in their corporate capacity, and their successors, the fragments of my library, which still remain in my possession, excepting a few that I shall reserve for my consolation in the few days that remain to me." It was stipulated that the collection be "deposited in an

apartment of the building to be hereafter erected for a Greek and Latin School or Academy." Mr. Adams also insisted that a catalogue of his library should be prepared, and although this condition was technically complied with, the word "catalogue" was a ludicrous misnomer for the result. There was no consistent arrangement of any sort, except possibly by languages, and to a certain extent by the sizes of the volumes.

It is not always safe to argue from the character of a man's daily interests and occupations, what sort of books he will collect. A mathematician may easily be found wandering in the fields of poetry or adventure or the drama; a financier in belles-lettres or incunabula; indeed, one of our popular art critics is almost as favorably known for the rare books on cookery that she possesses as for her literary accomplishments. But perhaps art and cookery are not so far apart as appears on the surface. John Adams, however, who was a lawyer and a statesman before he was anything else (although he had played with the idea of entering the ministry for a year or two after leaving college), never strayed far from the path along which his customary duties led him. He bought books for guidance or information, seldom for purposes of entertainment or recreation. His law books would serve no practical purpose to the student of today, but they possess a very great historical and sentimental interest as the source from which the stars of the legal firmament received their illumination in the Boston of 1760. Aguesseau, Bynkershoek, Cujacius, Heineccius, Lutwyche, Pufendorf, Siderfin, are not household names today in the average busy law office. Great tomes filled with diplomatic negotiations or treaties are also numerous and there is a truly formidable array of classical literature. No gentleman of John Adams's generation looking to the formation of a creditable library, could have omitted the great Greek and Latin names, and standard editions of such authors found their place on Mr. Adams's shelves; but beyond these, a type of books practically unknown today except to the truly erudite, occupies an astonishing amount of space in this group; and these volumes show clearly by the autographs and annotations which they carry, as well as by their signs of wear, that they were acquired for purposes of frequent consultation. Antoninus Liberalis, Diodorus Siculus, Diogenes Laertius, Dionysius Periegetes, Ocellus Lucanus, Timaeus Locrus are a few of the names which sound obscure today, but which meant much to the man of intellectual standing two hundred years ago.

Many of the most interesting books are those which he collected during diplomatic missions to France and Holland, and which he used in writing his *Defence of the Constitutions of Government of the United States*. A number of volumes on the political and constitutional histories of various countries, especially of the Italian republics, are indicative of the literary taste and intellectual acquirements of the day.

The town of Quincy was doubtless proud of these books and grateful to their donor, but there was no overwhelming demand for them, and the inevitable result was that they became the victims of neglect and its accompanying evils. For the greater part of sixty years they were precariously stored, although during John Quincy Adams's lifetime they remained in the custody of the family. After his death, a place was made for them in the Town Hall until the room was needed for other purposes, when they were moved to "a species of lumber room" in the same building. When the Academy building was finally erected, about 1870, space was given to them there in a room to which school-boys with no respect for valuable and worthy books, but with a clear eye to the material value of autographs and book-plates, had free access. The losses from such mutilations are irretrievable.

In 1882, the late Charles Francis Adams made arrangements for the removal of his great-grandfather's gift to a room in the new building of the Thomas Crane Library, and set on foot the making of a proper catalogue under the supervision of Mr. Lindsay Swift, and the next year this catalogue, in card form, was completed. With the collection thus made available to any one who wished to consult it, Mr. Adams waited for ten years to find out whether Quincy might become a Mecca for pilgrims seeking what the Adams library could give them; and he found that only one person had used the privilege in that interval. Accordingly, on November 29, 1893, when the new building of the Boston Public Library was about ready for occupancy, the supervisors of the Temple and School Fund of Quincy voted to transfer their trust to the Boston Public Library, and on December 6, the Trustees of this Library accepted the offer. The removal of books was made the next year, and the collection established in the annex of the Children's Room. The catalogue of the Adams library was not published until 1917.

The presence in a number of the Adams books of book-plates other than that of John Adams himself, indicates that the collection has been supplemented somewhat by members of the family. In 1823, the original volumes numbered 2756; in 1883, they had increased to 2804, and in 1917 when the catalogue was printed the count was 3019.

Copley's portrait of John Adams, which hangs in Memorial Hall at Cambridge, and is here reproduced by courtesy of the authorities of Harvard College, was painted in London in 1783, and exhibited at the Royal Academy in 1796. The court dress is of brown velvet, and the painting was made while Mr. Adams was acting as member of a Commission—in company with Benjamin Franklin and John Jay—to negotiate a treaty of commerce with Great Britain. He was appointed the first minister of the United States to England in 1785.

Reproductions.

JOHN ADAMS'S COMMENTS ON MARY WOLLSTONECRAFT'S FRENCH REVOLUTION.

It is fortunately a well-established ethical principle that a man may do what he likes with his own books. It may often be indiscreet to take advantage of this privilege, but nobody is rash enough to deny the right; and from some points of view, the habit of note-making is one of Nature's greatest safeguards. One is often satisfied not to speak his thought after he has seen it in black and white. The personal, if not the historical value of John Adams's books is greatly enhanced by the freedom with which he gave marginal expression to his views, and in none of these volumes did he give fuller rein to his pen than in his copy of Mary Wollstonecraft's *Historical and Moral View of the Origin and Progress of the French Revolution; and the Effect it has Produced in Europe*. This work, only the first volume of which was issued, appeared in London in 1794 (a second edition being printed in 1795). The author's death in 1797, at the early age of thirty-eight, caused the undertaking to be suspended. John Adams had by that time returned to the United States from England, had been chosen Vice President and then President of the nation, and had begun to show marked signs of those weaknesses which characterized his later years—vanity, irascibility and lack of self-control. At no time would it have been easy for him to get Mary Wollstonecraft's point of view upon any subject, for she lived in an intellectual and emotional world of which by experience he knew but little, and that little did not please him. She, on her part, might have entered his world with more or less comprehension of its worth, since she had both imagination and humor. Did she not understand and love William Godwin, who had hardly a trace of either? One trait, however, which she and John Adams had in common was an unflinching courage which dared whatever it deemed necessary, without the least thought or care for the consequences.

Mary Wollstonecraft's early life was full of sordid tragedy. Her father and mother were both of Irish birth, and the former had inherited a fortune of ten thousand pounds, which he proceeded rapidly to dissipate. Godwin says of him that "in his family he was a despot, and his wife appears to have been the first and most submissive of his subjects." Mary, who was the second of their six children, and the oldest daughter, was accustomed, even in her childhood, to protect her mother from the father's violence. The family moved about from place to place with considerable frequency, and it is more or less of a mystery where Mary and the others got their education, although her beauty, personal charm and mental avidity seem to have secured

for her the interest of intelligent and cultivated men (usually clergymen) in whatever community Edward John Wollstonecraft chose for a temporary home. At sixteen Mary formed a friendship with a girl somewhat older than herself, Fanny Blood, whose family life had been very much the counterpart of her own, and who kindled afresh her ambition to support herself by her pen. So far as any one human being can typify any aspect of her age, Mary Wollstonecraft typified the position of the educated and gifted woman of the middle eighteenth century who found it necessary to earn her living. No avenue was open which could promise her economic independence, and for some years she followed the tedious and unremunerative occupations of companion, seamstress and teacher. In 1787 she took the advice of her friend, Mr. Hewlet, and wrote a book. It was entitled *Thoughts on the Education of Daughters* and it was published by Joseph Johnson, who from this time on gave her uninterrupted friendship and stimulation. He paid her ten pounds for the copyright, and this money, with a reckless generosity which always characterized her, she gave to the Bloods in order that they might join their son in Ireland. Into this book she had put the theories of education and social economy to which her personal experience had forced her, and although no reputation or emolument came to her from its publication, she had taken the first step—she had spoken her mind. She went, after this, as governess to the daughters of a noble family in Ireland, but her influence over these girls aroused the jealousy of their mother, and she staid only a year, during which (1788) she wrote *Mary, a Fiction*. This novel is probably autobiographical to some extent, and does not take high rank as a romance, but it gave the author another chance to say things which people in general were not saying in print at that time. It was published anonymously. When she left the Kingsboroughs her mind was made up to embrace literature as a profession and to obtain at any cost the one thing needful to her—intellectual freedom; if possible she meant to secure also economic freedom, but that was secondary. Mr. Johnson gave her employment as a translator and reader, and she made some unsigned contributions to the periodical which he established—the *Analytical Review*. This association with Johnson brought her into close contact with some of the keenest and most original minds of the day, for Johnson was a fearless soul who readily published books of a most radical and unpopular nature if he believed them to be sincere. He counted Thomas Paine, William Godwin and Horne Tooke among his clients, by all of whom Mary Wollstonecraft was received as an admired equal.

When, in November, 1790, Edmund Burke published his *Reflections on the Revolution in France*—"a classical example of sentimentality in politics, in which he slashed mercilessly at every principle which Mary had grown to respect"—she determined not to let the occasion pass without a protest. Her *Vindication of the Rights of Men in a Letter to the Right Honourable Edmund Burke* was a remarkable polemic which has never achieved anything like the reputation which it merits, although it was temporarily startling and rendered its author *persona non grata*. We might have heard more of this outburst if the first part of Thomas Paine's *Rights of Man* which appeared at about the same time, had not created even greater consternation, and if the public

mind had not been diverted in 1792 by the *Vindication of the Rights of Woman*, which Mary Wollstonecraft wrote in six weeks, and which brought down upon her frail but unshrinking person the heaviest thunder and the most devastating lightning that the heavens of Conservatism could produce. And yet her plea is almost one of the commonplaces of today: "Contending for the rights of woman, my main argument is built on this simple principle, that if she be not prepared by education to become the companion of man, she will stop the progress of knowledge and virtue." There had long been a good deal of talk along this line among progressive men and women, but Mary Wollstonecraft had sufficient confidence in the justice of her cause not only to set forth the argument in her most vigorous style, but to have it published in a form for all men and women to read. "While she was one small part of the great spirit of audacity which made the French Revolution as well as many lesser ones," she gave expression to that spirit with a force which even today is not fully realized. It was probably at this time that Horace Walpole called her "the hyæna in petticoats" — an appellation which seems to throw great discredit upon the gentleman's manners, discernment and sense of humor.

Late in the autumn of 1792 Mary Wollstonecraft went to Paris, and it was not long after her arrival that she began her work on the French Revolution. She was an eye-witness to much of the heroism, the idealism, the infamy and the horror which marked its progress, and she was in some respects especially well fitted to set down and to analyze the significance of what she saw. She possessed a strong emotional nature, but the sympathy which this created for those oppressed by a barbarous social system was offset by the clearness with which her logical mind perceived that if one form of tyranny is supplanted by another, the general result may be loss instead of gain..

In the quotations and comments which follow, one observes with great interest the line of cleavage between these two minds. Both, for example, dreaded the demoralizing influence of an aristocracy of money, but they differed essentially on what may be expected of an aristocracy of birth. John Adams could not believe that France was capable of developing a democratic form of government, while Mary Wollstonecraft had full faith that that was just what she would do. The only dates attached to Mr. Adams's notes are one of 1796 and one of 1812, and from these one realizes how matters stood when he read the volume and the basis of his doubts.

The quotations, which are marked as such, contain many italicized phrases; these are the words on which Mr. Adams concentrates his attention and indicate his underlinings in the volume under consideration. Footnotes call attention to the few cases in which the author is responsible for such emphasis. Mr. Adams's reflections appear as indented paragraphs in smaller type.

There is always some danger in detaching a paragraph or a sentence from its context, but in the selections here given this objection is less than usually apparent, and it is believed that nothing important is lost.

This is a Lady of a masculine masterly Understanding. Her Style is nervous and clear often elegant: though sometimes too verbose. With a little Experience in Public affairs and the Reading and Reflection which would result from it, She would have produced a History without the Defects and Blemishes pointed out with too much Severity perhaps and too little Gallantry in the Notes.

The Improvement, the exaltation of the human Character, the Perfectibility of Man, the Perfection of the human Faculties are the divine Objects which her Enthusiasm beholds in beatific Vision. Alas how airy and baseless a fabric!

Yet she will not admit of the only means that can accomplish any Part of her ardent Prophecies, Forms of Government, so mixed, combined and ballanced as to restrain the Passions of all orders of Men.

"But, when men once see, clear as the light from heaven, — and I hail
 "the glorious day from afar! — that *on the general happiness depends their own*,
 "reason will give strength to the fluttering wings of passion, and men will
 "do unto others, what they wish they should do unto them.'"*

Heavenly times!

"We must get entirely clear of all the notions drawn from the *wild*
 "traditions of original sin."

i.e. We must get entirely rid of Xtianity.

"If *the degrading distinctions of rank* born in barbarism, and nourished by
 "chivalry, be really becoming in the estimation of all sensible people so
 "contemptible, that a modest man, in the course of fifty years would prob-
 "ably blush at being thus distinguished: if the complexion of manners in
 "Europe be completely changed from what it was half a century ago, and
 "the *liberty* of it's citizens tolerably *secured*: . . . it then seems injudicious
 "for statesmen to force the adoption of any opinion, by aiming at the speedy
 "destruction of obstinate prejudices; because these premature reforms,
 "instead of promoting, destroy the comfort of those unfortunate beings,
 "who are under their dominion, affording at the same time to despotism the
 "strongest arguments to urge in opposition to the theory of reason."

Can an Army or Society move in order without Ranks? Are Riches
 to be the only distinction? Is there any distinction more degrading than
 Riches? Good God!

"The rich have for ages tyrannized over the poor, teaching them how to act when
 "possessed of power, and now must feel the consequence."

There is more wit and point than Sense in this.

"For till men learn *mutually to assist without governing each other*, little
 "can be done by political associations towards perfecting the condition of
 "mankind."

Very pretty!

"No; like Vespasian's obnoxious fox, money was money; and who
 "cared on what it was levied? Thus, *the rich necessarily became robbers, and*
 "*the poor thieves*."

The Edge on these Phrases is too sharp to be strong.

"The courtly, dignified politeness of the queen, with all those com-
 "placent graces which dance round flattered beauty . . . promised all that
 "a sanguine fancy had pourtrayed of future happiness and peace.

Her Beauty was chiefly y^e fiction of flattery.

"The unfortunate queen of France, beside the advantages of birth and
 "station, possessed a very fine person; and her *lovely face*, sparkling with
 "vivacity, hid the want of intelligence.

I never could see it. She was giddy with vivacity.

"The education of the heir apparent of a crown must necessarily destroy the
 "common sagacity and feelings of a man; and the education of this monarch,
 "like that of Louis XV., only tended to make him a sensual bigot."

This is not true. Some thousands of Sovereigns in Europe have proved
 the contrary. But it is the Ton to belie Princes. Aristocracy is again pre-
 paring Barons Wars, under other names. The People I hope will be
 gainers by them in the End, but the Proccess is cruel.

"Haughtily then disregarding the suggestions of humanity and even

* The italics here are the author's.

"prudence, they [the French nobility] determined to subvert everything, sooner than resign their *privileges*."

They were debarred from more Priviledges than they enjoyed.

"If, for instance, the son of a nobleman happened so far to *forget his rank*, as to marry a woman of low birth; what misery have not those unfortunate creatures endured!

This was a Restraint hardly recompensed by his Priviledges.

"The courtiers, then unable to repress their joy, vaunted, that *the national assembly would soon be dissolved, and the rebellious deputies silenced* by imprisonment or death.

Is it ascertained whether this Measure was offensive or defensive? The Court suspected that Paris meditated the destruction of the King & Royal Family. Paris suspected the Court to intend the Dissolution of the national assembly: mutual Suspicion is natural and unavoidable in such Cases, and rendered incurable by fools on both sides.

"All had heard of the glorious firmness of a handful of raw bostonian militia, who, on Bunker's-hill, resisted the british disciplined troops, crimsoning the plains of Charles-town with the blood of the flower of their enemy's army. This lesson for tyrants had resounded through the kingdom; and it ought to have taught them, that men *determined to be free* are always superior to mercenary batallions even of veterans.

I wish this were true. But, Alexander and Frederick and Cæsar and many others have unhappily proved that Freedom is not always Superiour, to Discipline.

"They [the citizens of France] had no conception, that the cause of liberty was still the same, and that men *obeying her impulse* will always be able to resist the attacks of all the enervated mercenaries of the globe."

Alas! this has not been always the Case. Russians and Prussians have beat Poles, Alexander Athenians, the Romans Germans all fighting for Liberty. This is youthful and female enthusiasm.

"The *want of morals in the court, and even in the assembly*, made a *prevailing mistrust* produce a capriciousness of conduct throughout the empire."

When will this mistrust be remedied? When the Morals are better. When will that be? Perhaps when a great part of the nation is depopulated & Arts Manufactures Commerce & Riches destroyed, and then it is to be feared the Rage for introducing them again will produce as bad morals and as much distrust as ever.

"We ought not to be discouraged from attempting this simplification [of laws], because no country has yet been able to do it."

A Complication of Laws can never be avoided in a great Commercial Nation. Plato's Commonwealth alone can accomplish it only in Part.

"What moral lesson, for example, can be drawn from the story of Oedipus, the favourite subject of such a number of tragedies? — *The gods* impel him on, and, led imperiously by blind fate, though perfectly innocent, he is fearfully punished, with all his hapless race, for a crime in which his will had no part."

These were heathen Gods Miss W. Thank Moses & Jesus that you have better Notions of Divinity.

"Formerly Kings and great men openly despised the justice they violated; but, at present . . . men find it necessary to put a gloss of morality on their actions, though it may not be their spring. And even *the jargon of*

"*crude sentiments*, now introduced into conversation, shows to what side leans
"vanity, the true thermometer of the times."

This Jargon you have adopted in all its Energy.

"The britons . . . never seem to have formed an idea of a system more
"*simpler*, or better calculated to promote and maintain the freedom of man-
"kind."

A House 100 foot square all in one Room would be more Simple than
if it had Chambers and Rooms Garrett & Cellar but would not be so
comfortable.

"It was at this crisis of things that the despotism of France was com-
"pletely *overturned*, and twenty-five millions of human beings unloosed from
"the odious bands, which had for centuries *benumbed their faculties*, and made
"them crouch under the most ignominious servitude."

Arts Sciences Literature were cultivated in every kind to greater Extent
yⁿ in any other Nation under heaven by these benumbed faculties.

"And it now remains to observe *the effect* of this important revolution,
"which may fairly be dated from the taking of the Bastille."

1812 The effect is now observable enough, all over the Globe. Napoleon
and George 3^d have made the effects very Striking.

"Mirabeau, on the contrary, seems to have had from nature a strong
"perception of a dignified propriety of conduct; and truth appearing to
"give earnestness to his arguments, his hearers were compelled to agree
"with him out of respect to themselves."

I shall not take the character of this Man upon the authority of Miss W.

"Alas!—*It is morals*, not feelings, which distinguish men from the
"beasts of prey!"

But what are Morals according to Volney: not even feelings: mere dry
Rules of Convenience.

" . . . whilst despotism and superstition exist, the convulsions, which
"the regeneration of man occasions, will always bring forward the vices
"they have engendered, to devour their parents."

"*Servility*, destroying the natural energy of man, stifles the noblest
"sentiments of the soul.

Ayl cast all upon Despotism and Superstition. Are the cruelties of
Savages owing to Despotism & Superstition. Allow the Truth that all Men
are ferocious Monsters when their Passions are unrestrained. Prepare
Bridles for them. Was Achilles servile?

"After this tumult had subsided *the narrow capacity of the minister* [Necker]
"did not allow him to take a determined part in the great work, in which
"the deputies were engaged. His mind had not sufficient strength to burst
"the shackles of it's old opinions; and, acting with his usual commercial
"calculations, he seems to have been one cause of the divisions, which began
"to agitate an assembly, united rather by circumstances than by sentiments."

His Capacity was too large to be duped to Distruction by either Side.
He wanted an English Constitution which neither King nor Nation would
agree to.

"During the first struggle, the national assembly and the people were
"divided into republicans and royalists; but we shall find, from the moment
"all danger of disturbance appeared to be over, the higher class were re-
"ceding from the patriots, and recruiting from the royalists, to form for

“ themselves, under the appellation of the *impartiaux*, the elements of a growing aristocracy.

And does this foolish Woman expect to get rid of an Aristocracy? God Almighty has decreed in the creation of human nature an eternal Aristocracy among Men. The World is, always has been, and ever will be governed by it. All that Policy and Legislation can do, is to check it's Force by Force. Arm a Power above it, and another below it: or if you will, one on its right hand, the other on its left: both able to say to it when it grows mad, Maniac! Keep within your Limits!

“ It was by debasing artifices, under the old government, that men obtained favour and consequence; and whilst such men, men who were educated and ossified by the ancient regimen, act on the political stage of France, mankind will be *continually distressed and amused by their tragic and comic exhibitions*.

This I believe, unless they adopt a Government better ballanced. When cunning is ballanced vs cunning the most cunning will triumph. When Force is ballanced against Force the Strongest will prevail. When Cunning and Force united are ballanced against Cunning and Force united, Reason must be armed to mediate between them. There must be an armed Neutrality.

“ Contemplating the progress of the revolution, a melancholy reflection is produced by observing, that almost every precipitate event has been the consequence of a tenacity and littleness of mind in the political actors, whilst they were affecting a roman magnanimity of conduct—to which they appear to have been as great strangers, as they were destitute of legitimate patriotism, and political science.”

It is passing strange that all these things did not convince Miss W. that the French Nation were incapable of a republican Government.

“ And it will be only necessary to keep in mind the conduct of all the leading men, who have been active in the revolution, to perceive, that the disasters of the nation have arisen from the same miserable source of *vanity*, and the wretched struggles of *selfishness*.”

Alass! poor Girl! Vanity & Selfishness will never vanish while Riches remain at least.

“ And thus it has happened, that *ignorance and audacity* have triumphed, merely because there were not found those brilliant talents, which, pursuing the straightforward line of political economy, arrest, as it were, the suffrage of every well disposed citizen.—*Such talents existed in France: and had they combined, and directed their views by a pure love* of their country, to one point; all the *disasters*, which in overwhelming the empire have destroyed the *repose of Europe*, would not have occurred to disgrace the cause of freedom.”

Ignorance & Audacity would have triumphed & murdered Knowledge & Modesty if y^r had stayed.

That is if God Almighty had wrought a greater miracle for the Delivery of France than he ever did for the Preservation of the Hebrews. The best Talents in France were blind Disciples of Franklin and Turgot and led the blind to destruction, I mean Rochefoucault & Condorcet.

All that astonished me, in the whole Revolution was that all the Disasters which overwhelmed the Empire and destroyed the repose of Europe: were not foreseen and foretold by every Man of sense in Europe.

“Large capitals are the obvious consequences of the riches and luxury of courts; but as, after they have arrived at a certain magnitude and degree of refinement, they become dangerous to the freedom of the people, and incompatible with the safety of a republican government, it may be questioned whether Paris will not occasion more disturbance in setting the new order of things, than is equivalent to the good she produced by accelerating the epoch of the revolution.”

Paris will perish before a Republican Govt can be established in France.

“The destructive influence of commerce, it is true, carried on by men who are eager by overgrown riches to partake of the respect paid to nobility, is felt in a variety of ways. The most pernicious, perhaps, is it’s producing an aristocracy of wealth, which degrades mankind, by making them only exchange savageness for tame servility instead of acquiring the urbanity of improved reason.

Ay! now you come to Something to the Purpose. This Aristocracy of Wealth is now destroying the Aristocracy of Birth, that is all, unless it should destroy the Aristocracy of Genius, Talent and Merit too.

“The acquiring of a fortune is likewise the least arduous road to pre-eminence and the most sure.

Thus, Money is getting the better both of Birth and Merit.

“Then let us coolly and impartially contemplate the *improvements*, which are gaining ground in the formation of principles of policy; and I flatter myself it will be allowed by every humane and considerate being that a political system *more simple* than has hitherto existed would effectually check those aspiring follies, which, by imitation, leading to vice, have banished from governments the very shadow of justice and magnanimity.”

This word Simplicity, in the Course of seven years has murdered its millions—and produced more horrors than Monarchy did in a Century, as if all Excellence and Perfection consisted in Simplicity. A Woman would be more simple if she had but one Eye or one Breast: yet Nature chose she should have two as more convenient as well as ornamental. A Man would be more simple with but one Ear, one Arm, one Leg. Shall a Legislature have but one Chamber then merely because it is more simple? A Waggon would be more simple if it went upon one wheel: yet no art could prevent it from oversetting at every step.

THE FIRST FOLIO.

In the year 1623 a book was published in London which sold for £1. In May, 1922, an American dealer paid £8600 for a copy of it. This extraordinary appreciation in value marks the pre-eminence of Shakespeare in the English-speaking world, for the book was the first collected edition of his works, called, from its form, the *First Folio*. Of the thirty-six plays which it contained, about half had never before been published and were thus "rescued from urgent peril of oblivion." The others had appeared separately as small quartos. The *First Folio* thus became at once the chief record of Shakespeare's complete work.

The plays were collected for publication by John Heminge and Henry Condell, fellow-actors with Shakespeare, who, in the Epistle dedicatorie, disclaim any self-interest and declare their desire "onely to keepe the memory of so worthy a friend and fellow alive." The financial responsibility for the work was undertaken by a small syndicate of printers and publishers, of whom William Jaggard was the chief. The printing was in progress during practically the whole of 1623. On November 8th, formal permission was granted by the Stationers' Company for publishing the hitherto unprinted plays, and soon thereafter the book must have come out. In Sir Sidney Lee's judgment the edition "may fairly be conjectured" to have consisted of about six hundred copies, and time and change have been kinder to them than to many other books of the same period, nearly one third of the whole number being still in existence.

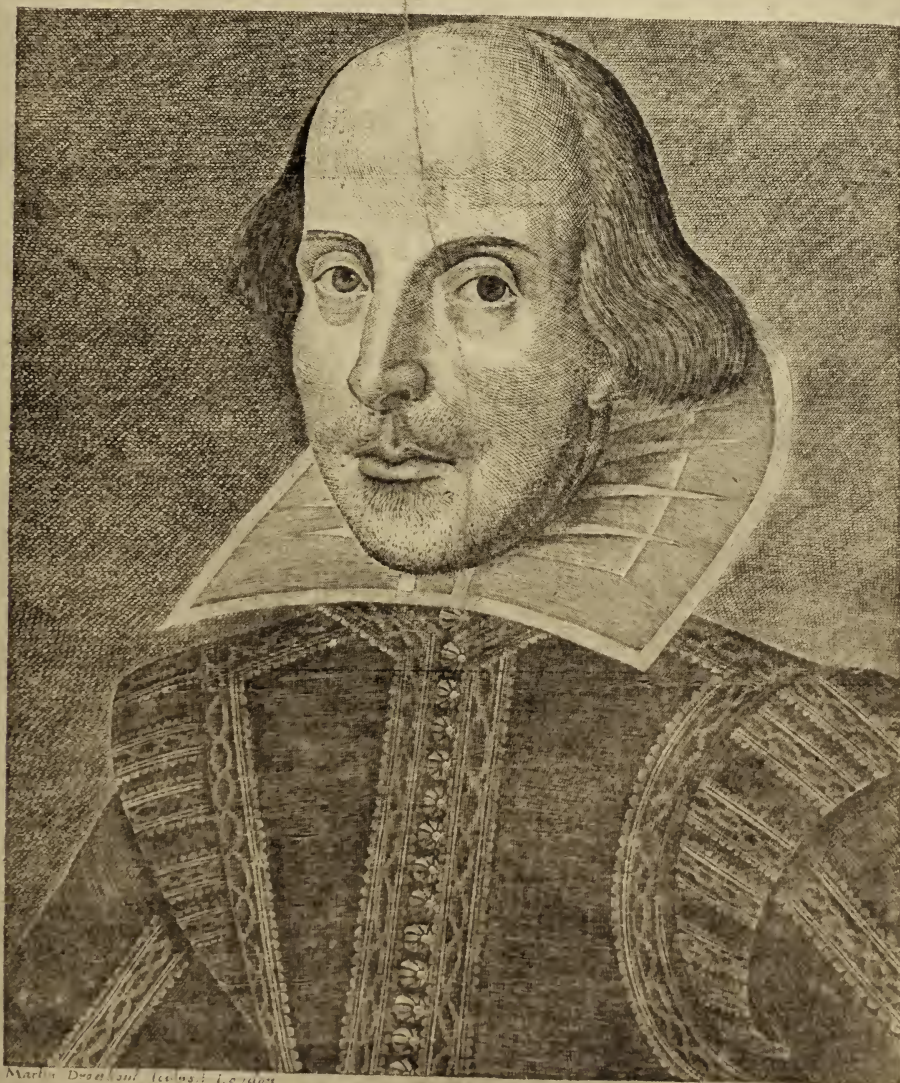
The Boston Public Library copy, the title-page of which we reproduce in facsimile, is part of the Barton Collection. It is a fine copy, which Mr. Barton bought in 1845 of Thomas Rodd, the London bookseller, for £110. Mr. Rodd wrote to his customer, "On your Shakespeare of 1623 I pin my reputation, moral as well as bibliographical. If you do not find it, in every instance, perfect and genuine, I will make you a present of the book, and will, in addition, forfeit ten pounds a leaf for every leaf that is not genuine." This copy has a special peculiarity: *As you like it* contains two cancelled leaves which have certain errors, and also the corresponding perfect leaves supplied by Mr. Rudd from another copy before rebinding.

As noted above, the date of publication was late in the year, but in April, the month in which Shakespeare was born and in which also he died, the world delights to do him honor. So we call attention now to the tercentenary of the greatest book in English literature, and hope to give it fuller recognition in the autumn.

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Marlin Dore and Thomas L. Gordon

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623.

A Selected List of Books Recently Added to the Library.

For latest available titles see the current Weekly Lists.

The arrangement is that of a dictionary catalogue, entry being made by author, subject, and title. The printing of a name, usually of an author, in SMALL CAPITALS, indicates that under that name in the main alphabet will be found a fuller entry.

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— ROWE. Bookkeeping and accountancy. See also Cost-accounting. 3935.92
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- Across the mesa.** [Fiction.] HALL. 49.961
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Auftakt, Der. Musikblätter für die tschechoslowakische Republik. Jahrgang 1 (Heft 1-4, 9-16). Prag. 1920, 21. *4040a.272
 Additional unbound parts are in the Music Room. Published twice a month. Nos. 5-8 are out of print.
Brahms, Johannes. Johannes Brahms im Briefwechsel mit Th. Wilhelm Engelmann. Mit einer Einleitung von Julius Röntgen. Berlin. 1918. Portraits. 4047.398
Brancour, Felix René. Histoire des instruments de musique. Préface de Ch.-M. Widor. Paris. 1921. Illus. 4041.173
Brower, Harriette Moore. Story-lives of master musicians. New York. [1922.] Portraits. Z.120c 95.1
 Written especially for young people.
Calvé, Emma. My life. Translated by Rosamond Gilder. New York. 1922. Portraits, one colored. Plates. Facsimile. 4047.445
Chevalley, Heinrich, editor. Arthur Nikisch: Leben und Wirken. Berlin. 1922. Portraits. Facsimiles. 4046.141
Crowest, Frederick James. The story of the art of music. New York. 1904. Illus. Music. 2259a.241
Davidson, Gladys. Stories from the Russian operas. Philadelphia. [1922.] Portraits, one colored. 4049a.469
Fanfare. A musical causerie issued on the first & the fifteenth of the month. Vol. 1 (no. 1-7). October 1, 1921-Jan. 1, 1922. London. 1921, 22. Illus. Portraits. Music. *4042.250
 Additional unbound parts are in the Music Room.
Gilbert, Sir William Schwenck. The story of the Mikado. Illustrated by Alice B. Woodward. London. 1921. Colored plates. 4043.35

Harvard University Glee Club. Harvard Glee Club European tour, 1921. Cambridge. 1922. Illus. Portraits. Facsimiles. 4047.449
Hiller, Ferdinand. Erinnerungsblätter. Köln. 1884. 4047.434
Huneker, James Gibbons. Letters. Collected and edited by Josephine Huneker. New York. 1922. Portrait. 4047.443
Key, Pierre Van Rensselaer, and Bruno Zirato. Enrico Caruso, a biography. Boston. 1922. Portraits. Plates. Facsimiles. 4047.430
Kidson, Frank. The beggar's opera: its predecessors and successors. Cambridge. 1922. Portrait. Plates. Facsimiles. 4049a.505
La Laurencie, Marie Bertrand Lionel Jules de. Lully. 2e édition. Paris. 1919. Music. 4049.397
Lahee, Henry Charles. Annals of music in America. A chronological record of significant musical events, from 1640 to the present day, with comments. Boston. 1922. 4047.444
 — The grand opera singers of to-day. Together with a sketch of the chief operatic enterprises. New revised edition. Boston. 1922. Portraits. 4049a.233
Moehler, Anton, and O. Gauss. Compendium der katholischen Kirchenmusik. Ravensburg. 1909. Illus. Diagrams. Music. 4046.359
 Contents. — Geschichte und Aesthetik, von A. Möhler. — Theorie und Praxis; Orgel- und Glockenkunde. Von O. Gauss.
Mueller, Georg Hermann. Richard Wagner in der Mai-Revolution 1849. Dresden. 1919. Portraits. 4047.396
 Records events of the Dresden revolt.
Musical America's Guide. A digest of the musical resources of the United States and Canada. New York. [1922.] *4043.232
 Includes matters of interest to managers, artists, music teachers and other professionals.
Page, Elizabeth Fry. Edward MacDowell: his work and ideals. With poetical interpretations by the author. New York. [1910.] Portrait. 4047.279

- Parker, Henry Taylor.** Eighth notes: voices and figures of music and the dance. New York. 1922. 4049a.399
Articles from the Boston Evening Transcript.
- Porte, John F. Edward MacDowell, a great American tone poet: his life and music.** With musical illustrations in the text. New York. 1922. Portrait. Facsimiles. Music. 4047.271
Principally analytical and descriptive notes on MacDowell's compositions, arranged in order of their opus numbers.
- Schubert, Franz Peter.** Franz Schuberts Briefe und Schriften. Herausgegeben von Otto Erich Deutsch. 2. Auflage. München. 1922. Portraits. Plate. Facsimiles. 4047.436
- Timtchenko, Valerian Yakovlevitch.** Anna Pavlova. Traduction française de W. Pétroff. Paris. 1922. **M.463.1
- Unger, Max, editor.** Ludwig van Beethoven und seine Verleger, S. A. Steiner und Tobias Haslinger in Wien, Ad. Mart. Schlesinger in Berlin. Ihr Verkehr und Briefwechsel, mit vielen ungedruckten Briefen und anderen Schriftstücken. Eine Erinnerungsgabe zum 150. Geburtstage des Meisters. Berlin. 1921. Music. 4047.438
- Vadding, M.** Das Violoncello und seine Literatur. Leipzig. 1920. Illus. Music. *4048.376
- Walbrook, Henry MacKinnon.** Gilbert & Sullivan opera: a history and a comment. With a foreword by Sir Henry Wood. [2d edition.] London. 1922. Illus. Portraits. 4049a.508
- Wegeler, Franz Gerhard, and Ferdinand Ries.** Biographische Notizen über Ludwig van Beethoven. Coblenz. 1838. Portrait. Facsimile. **M.146.39

CHAMBER MUSIC.

- Jacchia, Agide.** Gavotta. [For string orchestra. Parts.] Firenze. [191-?] No. 1 in **M.462.24
- Mozart, Johann Chrysostom Wolfgang Amadeus.** Klavier-Trios in E-dur (Köchel-Verz. Nr. 542). [Partitur.] Facsimile manuscript. [München. 1921.] **M.430.3b
- Smith, David Stanley.** Quartet for strings. Op. 46. [Score and parts.] New York. [1922.] No. 1 in **M.462.9

PIANOFORTE AND ORGAN MUSIC.

- Albeniz, Isaac.** Spanish rhapsody (2 pianos, 4-hds.). Edited by Henry Clough-Leigher. Boston. [1916.] **M.462.31
- Beethoven, Ludwig van.** Klaviersonate in C moll. Op. 111. Facsimile manuscript. [München? 1922.] **M.430.3a
- Chapi y Lorente, Ruperto.** Fantasia morisca para orquesta. Arreglada para piano. Madrid. [190-?] **M.462.23
- Foot, Arthur William.** Suite. D min. for the pianoforte. Op. 15. Boston. 1887. **M.462.20
- Kraft, Edwin Arthur, editor.** Wedding and funeral music for the organ. Philadelphia. 1921. 8040.195
Includes many marches.

- [Manuscript collection, A, of dance music by various composers arranged for piano.] Manuscript. [187-?] **M.385.25
- Parker, Horatio William.** Concerto for organ and orchestra. Op. 55. [Full score.] Autograph manuscript. [Boston? 1902?] **M.462.26
- Siefert, Hans T., editor.** Overture album: a collection of twenty favorite overtures for piano. New York. 1911. 8052.1326
- Sweelinck, Jan Pieterszoon.** Zeven orgelstukken. Utrecht. 1871. No. 1 in **M.456.63

INSTRUCTION BOOKS.

- Berlioz, Louis Hector.** A treatise on modern instrumentation and orchestration. To which is appended The chef d'orchestre. Translated by Mary Cowden Clarke. New edition, revised and edited by Joseph Bennett. London. 1882. Music. 8050a.639
- Burchenal, Elizabeth, editor.** Folk-dances and singing games. New York. [1909, 13, 22.] 3 v. Illus. Diagrams. Music. 8050a.218
- Dorrett, Olive Barbee Wilson.** Language of music interpreted from the child's viewpoint. Yonkers-on-Hudson, N. Y. 1921. Music. 8058a.231
- Dunstan, Ralph.** The composer's handbook. A guide to the principles of musical composition. 3d edition. London. [1909.] Music. 4045.285
- Hambourg, Mark.** How to play the piano. With practical illustrations and diagrams. New York. [1922.] Illus. Music. 8059a.248
- Mason, Daniel Gregory.** A neglected sense in piano-playing. New York. 1912. 8059.288
Advocates the development of the "touch-sense."
- Scholes, Percy A.** The beginner's guide to harmony: being an attempt at the simplest possible introduction to the subject, based entirely upon ear-training. London. 1922. Music. 4045.272
- Solèr, Antonio.** Llave de la modulacion, y antigüedades de la musica. Madrid. M.D.CC.LXII. Music. **M.133.49
- Tapper, Thomas.** First year analysis (musical form). Boston. 1914. Illus. Music. 4049.390
- Terhune, Anice Morris Stockton.** Music-study for children: a treatise for the guidance of parents and teachers. New York. [1922.] Illus. Music. 8059.289
- Woodhouse, George.** Creative technique for artists in general and pianists in particular. 2d impression. London. 1922. 4048.465
The author defines creative technique as "that quality of performance in which music is temperamentally interpreted."

CHURCH MUSIC.

- Bach, Johann Sebastian.** The Bach chorale book: a collection of hymns set exclusively to chorales harmonised by J. S. Bach. Selected and edited by the Rev. J. Herbert Barlow. New York. 1922. 8044.195
- Carden, Allen D., compiler.** The Missouri harmony. St. Louis. 1820. **M.447.56

- [Collection, A, of church music, in manuscript. Boston? 188-?] ****M.388.33**
- Giovanelli, Pietro. *Novi thesauri mvsi* liber 1[-5], Tenor. Vienne. 1563. Illus. Portrait. ****M.124.20**
- Hymns ancient and modern for use in the services of the Church, with accompanying tunes. Edited by W. H. Monk and (in part) by C. Steggall. [With second supplement.] London. [1916.] **8049.253**
- Ives, Elam, Jr., and others, *editors*. The Beethoven collection of sacred music; comprising themes now first arranged from the instrumental compositions of Beethoven, Haydn, Mozart, and other eminent composers. The whole harmonized in four parts, with an accompaniment for the organ. New and improved edition. New-York. [1845.] **8042.170**
- Rostagno, G. I. *Il parrochiano cantore*. Manuale contenente gli esercizi di pietà del cristiano, i canti collettivi per la partecipazione del popolo alla messa letta, alla messa solenne, al vespro, alle funzioni rituali in genere ed alle pie pratiche di devozione. 4^a edizione nuovamente riveduta e corretta. Torino. 1922. Plate. **8049a.263**
- West, Elisha. The musical concert. Northampton. 1802. ****M.447.56**

ORCHESTRAL MUSIC.

- Graener, Paul. *Variationen über ein russisches Volkslied für grosses Orchester*. Op. 55. Orchester-Partitur. Berlin. 1922. ****M.462.25**
- Holst, Gustav Theodore von. The planets. [Orchestral suite.] Full orchestral score. [London. 1921.] ****M.462.12**
- Jacchia, Agide. *Tarantella*. [For orchestra. Parts.] Firenze. [191-?] No. 2 in ****M.462.24**
- Jongen, Joseph. *Tableaux pittoresques*. (Op. 56.) Suite pour petit orchestre. Petite partition. London. [1921.] ****M.454.46**
- Roussel, Albert. Pour une fête de printemps. Op. 22. Pour orchestre. Partition d'orchestre. Paris. [1921.] ****M.462.16**
- Tyrwhitt-Wilson, Gerald Hugh, *9th Baron Berners*. *Fantaisie espagnole*. [Pour orchestre.] Partition d'orchestre. London. [1920.] ****M.462.15**

OPERAS AND CANTATAS.

- Albert, Eugene Francis Charles d'. *Die toten Augen: eine Bühnendichtung*. Vollständiger Klavierauszug mit Text. Berlin. [1913.] ****M.462.11**
- Bach, Johann Sebastian. *Dominica XIX post Trinit: Ich will den Xstab gerne tragen*. A 2 hautbois o violini, viola o taille. S.A.T. et basso conc: con continuo. [Cantata No. 56.] Manuscript facsimile. [München. 1921.] ****M.430.3c**
- Campra, André. *Airs nouveaux ajoutez à l'Opéra d'Hésione*. [Partition. Paris? 1709?] No. 2 in ****M.388.32**
- Gillier, Jean Claude. *Divertissemens de la comédie de Céphale et Procris*. [Partition. Paris? 171-?] No. 6 in ****M.388.32**
- Prologue et divertissement de la petite pièce des Fêtes du cours. [Partition. Paris? 173-?] No. 4 in ****M.388.32**
- Harlow, Lewis Augustus, and others. *First down, Egypt: a musical comedy in two acts*. [Vocal score. Boston.] 1922. ****M.422.69**
- Herbert, Victor. *The madcap duchess: a comic opera in two acts*. Vocal score. New York. 1913. ****M.462.28**
- Malipiero, G. Francesco. *L'orfeide*. [Opera. Parte] 1. *La morte delle maschere*. (Un prologo.) [Per canto e pianoforte.] London. 1922. ****M.462.35**
- Montéclair, Michel Pignolet de. *Les festes d'été, ballet*. [Partition. Paris. 1716.] No. 7 in ****M.388.32**
- Mouret, Jean Joseph. *Le métempsicose*. Comédie mis en musique. [Partition. Paris? 172-?] No. 1 in ****M.388.32**
- Parker, Horatio William. *Fairyland: an opera in three acts*. The book by Brian Hooker. The music by Horatio Parker. [Vocal score.] New York. [1915.] ****M.462.32**
- Pepusch, Johann Christoph. *The beggar's opera*. With new settings of the airs and additional music by Frederic Austin. Arranged for the voice and pianoforte. London. 1920. ****M.146.41**
- Polly, by John Gay. Being the second part of *The beggar's opera*. [Vocal score.] London. 1922. ****M.146.42**
- Tchaikovsky, Petr Il'itch. *Pique-Dame*. Oper in 3 Acten und 7 Bildern. Text mit Benutzung der gleichnamigen Novelle Puschkins von M. Tschaikowsky. Für die deutsche Bühne bearbeitet von Max Kalbeck. Musik von P. Tschaikowsky. Op. 68. Clavierauszug vom Componisten. Hamburg. [192-?] **8055.568**

SONGS.

- Airs de la Comédie française. [Partition chant et piano.] À Paris. 1705. No. 3 in ****M.388.32**
- Allgemeine Musik-Gesellschaft, Zürich. *Neujahrstück*. [Kinderlieder.] 1741-79, 1784-1867. Zürich. 1741-1867. Illus. Portraits. ****M.145.44**
- Book, The, of Tufts music: an assemblage of pamphlets containing piano scores for use by conductors of pieces issued in the Austin Barclay Fletcher Fund series for bands and for orchestras. A song-book for alumni, students and friends of Tufts College. With two appendices. Tufts College, Mass. 1922. No. 1 in **8056.411**
- Broadwood, Lucy Ethelred, and Lavinia Edwarda Walter, *editors*. *Christmas carols: old English carols for Christmas and other festivals*. New York. [1922.] Colored plates. **Z.120c 64.3**
- Broggi, Renato. [Canti con accompagnamento di pianoforte.] Firenze [etc. 190-?]. ****M.462.22**
- Camphuysen, Dirk Rafaëlzoon. *Stechtelijske rymen om te lesen off te singen*. t'Rotterdam. 1639. ****M.104.62**
- Duparc, Henri. *Méodies*. [Pour chant et piano.] Paris. [189-?] ****M.462.18**

- Fireman's songster.** The. [Words only.] Philadelphia. [184-?] No. 3 in **M.127.92.1
- Goossens, Eugène, Jr.** Silence: a choral fragment. Words by Walter De la Mare. (Op. 31.) Vocal score. London. [1922.] No. 1 in **M.462.17
- Great and free songster.** [Words only.] Philadelphia. [184-?] Portrait. No. 2 in **M.127.92.1
- Harvard University Glee Club, editor.** The Harvard song book. [With accompaniment for pianoforte.] Cambridge. 1922. 4047.448
- Holmès, Augusta Mary Anne, and others.** Contes mystiques. [Pour chant et piano.] Paris. 1890. **M.462.19
- Idelsohn, A. Z.** Gesänge der babylonischen Juden, zum ersten Male gesammelt, erläutert und herausgegeben. Jerusalem. 1922. 8045.45
- Contents.* — Prayers. — Songs. The airs only are given.
- Jack Tar's songster.** [Words only.] Philadelphia. [184-?] Plate. No. 4 in **M.127.92.3
- Jolly comic songster.** [Words only.] Philadelphia. [184-?] Plate. No. 1 in **M.127.92.2
- Loeffler, Charles Martin.** Psalm cxxxvii. (By the rivers of Babylon.) For four-part chorus of women's voices with accompaniment of organ, harp, two flutes, and violoncello obbligato. Op. 3. Orchestral score. New York. [1907.] **M.462.30
- *Quatre mélodies pour chant et piano.* Op. 10. No. 1, 3, 4. New York. [1903.] **M.462.34
- Musorgski, Modest Petrovitch.** Joshua. Chorus for mixed voices (on a Hebrew theme). English version by Henry G. Chapman. New York. 1910. 8053.1028
- Nancy Till songster.** [Words only.] Philadelphia. [184-?] Plate. No. 3 in **M.127.92.2
- New Negro band songster.** [Words only.] Philadelphia. [184-?] Plate. No. 1 in **M.127.92.3
- Ocean songster.** [Words only.] Philadelphia. [184-?] Plate. No. 1 in **M.127.92.1
- Patriotic songster.** [Words only.] Philadelphia. [184-?] Plate. No. 2 in **M.127.92.3
- Pop goes the weasel songster.** [Words only.] Philadelphia. [184-?] Plate. No. 3 in **M.127.92.3
- Recueil d'airs sérieux et à boire, de différents auteurs.** [Avec basse-continue.] Avril. 1712, aoust. 1716. [Paris? 1712? 1716?] No. 5 in **M.388.32
- Rotoli, Augusto.** L'alba: barcarola. [Per canto e pianoforte.] Parole di R. Salustri. Musica di A. Rotoli. Milano. [189-?] **M.462.21
- Sailors' songster.** [Words only.] Philadelphia. [184-?] Plate. No. 2 in **M.127.92.2
- Saminski, Lazare.** [A collection of songs for mixed voices, with accompaniment for pianoforte ad libitum. Op. 4.] Boston. 1921. **M.462.24
- Schuyt, Cornelis.** Drie madrigalen. (1600.) Amsterdam. 1873. No. 2 in **M.456.63
- Serly, Lajos.** Összes magyar dalai. [Zongora kísérettel.] Kiadás 1. New York. [1921.] Portrait. 8057.433
- Sharp, Cecil James, editor.** American-English folk-songs. Arranged with pianoforte accompaniment. Series 1. New York. [1918.] **M.462.33
- Sonneck, Oscar George Theodore.** Vermischte Lieder. [Mit Klavierbegleitung.] Op. 12, No. 1, 3-5, 7, 8, 10, 12. New York. [1900.] No. 3 in **M.462.5
- Tiersot, Jean Baptiste Elisée Julien, editor.** Noël français. [Pour chant et piano.] Paris. [1901.] **M.462.13
- Ukrainian National Chorus.** Libretto. [Words and airs of the songs sung by the Ukrainian National Chorus during their American tour in 1922. New York. 1922.] Portraits. **M.462.14
- Warner, Lorraine d'Oremieux, editor.** A kindergarten book of folk-songs. [With accompaniment for pianoforte.] Boston. [1923.] 8041.264
- Includes some action songs.
- Whithorne, Emerson.** On a lute of jade: four Chinese songs. Op. 32. [With accompaniment for pianoforte.] New York. [1921, 22.] 4 v. in 1. 8053.1366
- Contents.* — Hèa Nan. From Odes of Confucius. — A Chinese serenade. From Chinese poetry. — The bride cometh. From Odes of Confucius. — The city of Chow. From Odes of Confucius.

Books added to the Children's Room.

- Abbott, Eleanor Hallowell.** Fairy Prince, and other stories. New York. [1922.] Z.F.32a 1
- Addington, Sarah.** The boy who lived in Pudding Lane. Being a true account, if only you believe it, of the life and ways of Santa, oldest son of Mr. and Mrs. Claus. Boston. [1922.] Colored plates. Z.F.31a 1
- Alden, Raymond MacDonald.** The boy who found the King. A tournament of [fairy] stories. Indianapolis. [1922.] Plates. Z.F.18a 2
- Amicis, Edmondo de.** Heart, a schoolboy's journal. Translated by Isabel F. Hapgood. New York. [1922.] Colored plates. Z.F.14a 1
- Bailey, Edgar Henry Summerfield, and Herbert Stevens Bailey.** Food products from afar. A popular account of fruits and other foodstuffs from foreign lands. New York. 1922. Plates. Z.50a 74.1
- Baker, Olaf.** Dusty Star. [A story of an Indian boy and his wolf-cub.] New York. 1922. Plates. Z.F.67b 2

- Baldwin, Sidney.** Five plays and five pantomimes. Philadelphia. 1922. Plates. **Z.40d 120.1**
- Bell, Florence Eveleen Elenore, Lady, and Florence Elsa Richmond.** The cat and fiddle book. Eight dramatized nursery rhymes for nursery performers. London. 1922. Music. **Z.40d 118.1**
- Belloc, Joseph Hilaire Pierre.** More beasts for worse children. Verses by H. B. Pictures by B. T. B. New York. 1922. **Z.130b 30.1**
- Bennett, John.** Master Skylark. New York. 1922. Colored plates. **Z.40c 60.1**
A story of the time of Queen Elizabeth, in which Shakespeare is one of the characters.
- Bible.** The children's Bible. Selections from the Old and New Testaments translated and arranged by Henry A. Sherman and Charles Foster Kent. New York. 1922. Plates, some colored. **Z.90b 36.1**
- Blanchard, Lucy Mansfield.** Chico: the story of a homing pigeon. Boston. [1922.] Colored plate. **Z.F.76b 1**
The scene is laid in Venice before and during the European War.
- Broadwood, Lucy Ethelred, and Lavinia Edwardena Walter, editors.** Christmas calors: old English carols for Christmas and other festivals. New York. [1922.] Colored plates. **Z.120c 64.3**
- Bunyan, John.** The pilgrim's progress from this world to that which is to come. With illustrations in colour by Gertrude De-main Hammond. London. 1921. **Z.40c 17.5**
- Burnham, Smith.** Hero tales from history. Chicago. [1922.] Illus. Portraits. **Z.40c 64.1**
- Colum, Pádraic.** The children who followed the Piper. [Fiction.] New York. 1922. Plates, one colored. **Z.40h 160.8**
- De Huff, Elizabeth Willis, editor.** Taytay's tales. Collected and retold. New York. [1922.] Colored plates. Music. **Z.20g 49.1**
Pueblo Indian folk-lore.
- Derieux, Samuel Arthur.** Frank of Freedom Hill. [Dog stories.] Garden City. 1922. Colored plate. **Z.F.45d 1**
- Dickens, Charles.** Romance from the pen of Miss Alice Rainbird. The magic fish-bone. London. [1922?] Colored plates. **Z.40c 2.9**
- Doyle, Sir Arthur Conan.** The White Company. [Fiction: the Hundred Years' War.] New York. 1922. Colored plates. **Z.40c 62.1**
- Evans, Lawton Bryan.** Old time tales. Springfield, Mass. [1922.] Colored plate. **Z.15a 54.1**
- Fairstar, Mrs., pseud.** Memoirs of a London doll. Written by herself. Edited by Mrs. Fairstar. With an introduction by Clara Whitehill Hunt. New York. 1922. Plates, some colored. **Z.F.30f 1**
A story of manners and customs in the London of nearly a hundred years ago.
- Field, Walter Taylor.** The Field second reader. Boston. [1922.] Colored illus. **Z.130c 74.3**
- Firdusi, Abu-l Kasim.** The book of Rustem. Retold from the Shah Nameh of Firdausi by E. M. Wilmot-Buxton. London. [1921.] Plates. **Z.40h 132.3**
- Fisher, Dorothea Frances Canfield, and others.** What shall we do now? Five hundred games and pastimes. New enlarged edition. New York. [1922.] Illus. Plates. **Z.70d 7.2**
- Hawksworth, Hallam.** The adventures of a grain of dust. New York. [1922.] Illus. Portraits. **Z.100l 96.1**
- Heyliger, William.** Dan's to-morrow. New York. 1922. Plate. **Z.F.39h 8**
A story of labor troubles in a factory and of life in a boys' camp.
- Holland, Rupert Sargent.** Lafayette for young Americans. Philadelphia. [1922.] Portraits. Plates. **Z.30b 21.8**
- Housman, Laurence.** A doorway in fairyland. [Fairy tales.] New York. [1923.] Plates. **Z.F.57h 1**
- Moonshine & clover.** [Fairy tales.] New York. [1923.] Plates. **Z.F.57h 2**
- Johnston, Annie Fellows.** The rescue of the Princess Winsome. A fairy play for old and young. Music by Albion Fellows Bacon. Boston. [1920.] **Z.40d 115.1**
- Jones, Rufus Matthew.** The boy Jesus and His companions. New York. 1922. Plates. **Z.90c 17.1**
- Kennedy, Mildred.** The forest beyond the woodlands. A fairy tale. With silhouettes by Vianna Knowlton. New York. 1921. **Z.F.23k 1**
- Lamprey, Louise.** Children of ancient Rome. [Fiction.] Boston. 1922. Illus. Map. **Z.F.39l 2**
- Letts, Winifred M.** What happened then? London. [1922?] Colored plates. **Z.F.40l 1**
- Lewis, Isabel Martin.** Astronomy for young folks. New York. 1922. Illus. **Z.100b 13.1**
- Meigs, Cornelia L. Helga and the White Peacock.** A play in three acts for young people. New York. 1922. Plates. **Z.40d 68.2**
- Molesworth, Mary Louisa.** Stories by Mrs. Molesworth. Compiled by Sidney Baldwin. With pictures by Edna Cooke. New York. 1922. **Z.F.20m 17**
- Orton, Helen Fuller.** Bobby of Cloverfield Farm. New York. [1922.] Colored plates. **Z.130c 77.2**
- Powell, Sir Robert Stephenson Smyth Baden-, Bart.** An old wolf's favourites: animals I have known. Philadelphia. 1922. Illus. **Z.100l 92.1**
Contains also some notes about savages.
- Price, Edith Ballinger.** The fortune of the Indies. New York. 1922. Plates. **Z.F.39p 4**
- Richards, John N.** Dramatized rhythm plays: Mother Goose and traditional. New York. 1922. Illus. Music. **Z.120c 97.1**
- Robinson, Mabel Louise.** Little Lucia. [Fiction.] New York. [1922.] Plates. **Z.F.28r 1**
- Rolt-Wheeler, Francis William.** The boy with the U. S. miners. Boston. [1922.] Portrait. Plates. **Z.F.15w 18**
- The coming of the peoples.** New York. [1922.] Portraits. Plates, one colored. Maps. **Z.20a 54.2**
- Scott, Martin J., S.J.** Mother Machree. A novel. New York. 1922. **Z.F.74s 2**

- Sisters**, The, of Notre Dame, Namur, *compilers*. The parable book. Our divine Lord's own stories retold for you by children. Chicago. [1921.] Illus. **Z.90b 35.1**
- Skinner**, Ada Maria, and Eleanor Louise **Skinner**, *compilers*. A little child's book of stories. With pictures by Jessie Willcox Smith. New York. 1922. Colored plates. **Z.F.52s 4**
- Stein**, Evalene. When fairies were friendly. [Fairy tales and Christmas stories.] Boston. 1922. Plates. **Z.F.15s 7**
- Stewart**, Mary. The land of Punch and Judy. A book of puppet plays for children. [New York. 1922.] Illus. **Z.40d 117.1**
- Syrett**, Netta. Six fairy plays for children. [London.] 1921. **Z.40d 17.1**
- **Toby and the odd beasts**. [Fiction.] New York. [1922.] Plates, some colored. **Z.F.76s 1**
- Tappan**, Eva March. The story of our Constitution. Boston. [1922.] Portrait. Plates. **Z.20k 60.1**
- Thomason**, Caroline Wasson. Plays for children, in French and English. Philadelphia. 1922. Plates. **Z.40d 119.1**
- Wheelock**, Lucy. Talks to mothers. Boston. 1922. **Z.200t 14**
- Wildman**, Edwin. Famous leaders of character in America from the latter half of the nineteenth century. Boston. 1922. Portraits. **Z.30a 102.2**
- Williams**, Margery. The velveteen rabbit, or how toys become real. New York. 1922. Colored plates. **Z.F.48w 1**
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1900 - 1922.

Compiled by Michael J. Conroy of the Reference Department.

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- Same. 1919. 4579a.447
- Same. (*In Dickinson, T. H., editor.* Chief contemporary dramatists. 2d series. Boston. 1921.) 6257.278.2
- Oliver Cromwell. A play in eight scenes. Boston. 1921. 4579a.443
- Puss in boots. A play in five scenes. London. [1911?] *A.2392.10
- Rebellion. A play in three acts. London. 1914. *A.2392.4
- Drummond, Sara King. Dante and Beatrice. A drama in verse in three acts. New York. 1909. 4409b.210
- Dukes, Ashley. Civil war. A comedy in four acts. London. 1911. 4579a.506
- Du Maurier, Guy L. B. An Englishman's home. A play in three acts. New York. 1909. 4579a.252
- Dunsany, Lord. See Plunkett, Edward John Moreton Drax, 18th Baron Dunsany.
- Ehrmann, Max. Jesus: a passion play in five acts. New York. 1915. 4409b.256
- Ellis, Edith M. O. Lees. Mary Jane's pa. A play in three acts. New York. 1914. 6257.159
- Ervine, St. John G. Jane Clegg: a play in three acts. New York. 1915. 4579a.338
- Same. (*In Mantle, B., editor.* Best plays of 1919-20. Vol. I. Boston. 1920.) 6257.287.1
- John Ferguson. A play in four acts. New York. 1915. 4579a.343
- Mixed marriage: a play in four acts. Dublin. 1911. 4579a.337
- Same. (*In Dickinson, T. H., editor.* Chief contemporary dramatists. 2d series. Boston. 1921.) 6257.278.2
- Same. (*In his* Four Irish plays. New York. 1914.) 4579a.344
- The ship: a play in three acts. New York. 1922. 4579a.397
- Esmond, Henry V. When we were twenty-one. (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. I. New York. 1919.) 6257.101.1
- Fagan, James Bernard. The earth. A modern play in four acts. London. 1913. 4579a.363
- The prayer of the sword. A play in five acts. London. 1904. **T.36.19
- Fairgrieve, Amita B., and Helena F. Miller. Purple and fine linen. A prize play of Puritan times in three acts. Boston. 1913. 6259b.583
- The action takes place in Hatfield and Northampton, Mass.
- Fall, Charles G. Three political tragedies. Cohasset, Mass. 1914. 4409b.306
- Contents. — Napoleon: a drama in five acts and eight scenes. — The lion at bay: a drama in five acts and twelve scenes. — The Tyrolese patriots: a drama in four acts and eight scenes.
- Ferber, Edna, and Newman Levy. \$1200 a year. A comedy in three acts. Garden City, N. Y. 1920. 4409b.321
- Fernald, Chester Bailey. The married woman. A play in three parts. London. 1913. 4579a.464
- Ferris, Ralph Hall. Tempted in all points. A historical play in three acts and three visions. Boston. 1915. 4409b.362
- Centres about the betrayal of Christ.
- Ficke, Arthur Davison. Mr. Faust. A poetical play in five acts. New York. 1913. 6257.151
- Field, Salisbury. Wedding bells. A comedy in three acts. (*In Mantle, B., editor.* Best plays of 1919-20. Vol. I. Boston. 1920.) 6257.287.1
- Figgis, Darrell. Queen Tara. A dramatic poem in three acts. London. 1913. 4579a.482
- Fitch, William Clyde. Plays. Edited with an introduction by Montrose J. Moses and Virginia Gerson. Boston. 1915. 4 v. 4409b.179
- Contents. — 1. Introduction. — Beau Brummell. — Lover's Lane. — Nathan Hale. 2. Barbara Frietchie. — Captain Jinks of the Horse Marines. — The climbers. 3. The stubbornness of Geraldine. — The girl with the green eyes. — Her own way. 4. The woman in the case. — The truth. — The city.
- Barbara Frietchie, the Frederick girl. A play in four acts. New York. 1900. 4409b.79
- Beau Brummell. A play in four acts. New York. 1908. 4409b.181
- Same. (*In Cohen, H. L., editor.* Longer plays by modern authors. New York. 1922.) 6257.340
- Captain Jinks of the Horse Marines. A fantastic comedy in three acts. New York. 1902. 4409b.74
- The climbers. A play in four acts. New York. 1906. 4409b.160
- The girl with the green eyes. A play in four acts. New York. 1905. 4409b.15
- Her great match. A play in four acts. (*In Quinn, A. H., editor.* Representative American plays. New York. 1917.) 4395.212
- Her own way. A play in four acts. New York. 1907. 4409b.178
- The moth and the flame. (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. I. New York. 1919.) 6257.101.1
- Nathan Hale. A play in four acts. New York. 1899. 4409b.76
- The stubbornness of Geraldine. A play in four acts. New York. 1906. 4409b.162
- The truth. A play in four acts. New York. 1907. 4409b.180
- Same. (*In Dickinson, T. H., editor.* Chief contemporary dramatists. Boston. 1915.) 6257.116
- Same. (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. I. New York. 1919.) 6257.101.1

- Flagg, Isaac.** *Circe.* A dramatic fantasy in two acts. East Aurora, N. Y. 1915. 4409b.384
- Flecker, James Elroy.** *Hassan:* the story of Hassan of Bagdad, and how he came to make the golden journey to Samarkand. A play in five acts. New York. 1922. 4579a.510
- Forbes, James.** *The famous Mrs. Fair, and other plays.* New York. 1920. 4409b.324
Contents. — The chorus lady; a comedy in four acts. — The show shop; a farcical satire in four acts. — The famous Mrs. Fair; a play in four acts.
- Fowle, Frank E.** *The Chuzzlewits, or, Tom Pinch.* A dramatization in five acts of Charles Dickens' novel "Martin Chuzzlewit." Boston. 1916. 6257b.117
- Francis, John Oswald.** *Change.* A play in four acts. Garden City, N. Y. 1914. 6257.126
- Freeman, Ethel Hale.** [*Monsieur Beaucaire.* A comedy in three acts.] A dramatization of Monsieur Beaucaire. Made from Booth Tarkington's popular novel. Boston. 1916. 4409b.474
The scene takes place in England during the reign of George III. It presents an episode in the life of Louis Philippe, Duke of Orleans.
- Gaffney, Thomas J.** *Birds of a feather.* A play in four acts. Boston. 1915. 4409b.372
- Gale, Zona.** *Miss Lulu Bett.* An American comedy of manners, in three acts. New York. 1921. 4409b.291
- Galsworthy, John.** *Plays.* Series 1-4. New York. 1909-10. 4 v. 6579.168
Contents. — 1. *The silver box:* a comedy in three acts. — *Joy:* a play in three acts. — *Strife:* a drama in three acts. — 2. *The eldest son:* a drama in three acts. — *Justice:* a tragedy in four acts. — 3. *The fugitive:* a play in four acts. — *The pigeon:* a fantasy in three acts. — *The mob:* a play in four acts. — 4. *A bit o' love:* a play in three acts. — *The foundations:* a play in three acts. — *The skin game:* a tragi-comedy in three acts.
- *A bit o' love.* A play in three acts. New York. 1915. 6579.211
- *The eldest son.* A domestic drama in three acts. New York. 1912. 6579.172
- *A family man.* A play in three acts. New York. 1922. 4579a.515
- *The foundations.* An extravagant play in three acts. New York. 1920. 4579a.513
- *The fugitive.* A play in four acts. New York. 1913. 6579.174
- *Justice.* A tragedy in four acts. New York. 1913. 6579.165
- *Same.* (*In* Pierce, J. A., *editor.* *The masterpieces of modern drama.* Abridged. Vol. 1. New York. 1919.) 6257.101.1
- *Loyalties.* A drama in three acts. New York. 1922. 4579a.516
- *The mob.* A play in four acts. New York. 1914. 6579.175
- *The pigeon.* A fantasy in three acts. New York. 1912. 6579.169
- *The skin game.* A tragi-comedy in three acts. New York. 1920. 4579a.512
- *Same.* (*In* Mantle, B., *editor.* *Best plays of 1920-21.* Vol. 2. Boston. 1921.) 6257.287.2
- *The silver box.* A comedy in three acts. (*In* Moses, M. J., *editor.* *Representative British dramas.* Boston. 1918.) B.H.Ref.915.5
- *Strife.* A drama in three acts. (*In* Dickinson, T. H., *editor.* *Chief contemporary dramatists.* Boston. 1915.) 6257.116
- *Windows.* A comedy in three acts. New York. 1923. 4579a.517
- Garnett, Richard.** *William Shakespeare, pedagogue and poacher.* A drama in two acts. London. 1905. 4599a.204
- Gillette, William.** *Secret service:* a drama in four acts. (*In* Quinn, A. H., *editor.* *Representative American plays.* New York. 1917.) 4395.212; 4395.213
- *Same.* (*In* Pierce, J. A., *editor.* *The masterpieces of modern drama.* Abridged. Vol. 1. New York. 1919.) 6257.101.1
- *Too much Johnson.* A three-act farcical comedy. New York. 1912. 4409b.234
- Gilliam, Edward W.** *Robert Burns.* A drama in four acts. Boston. 1914. 4409b.460
- Glaspell, Susan.** *Bernice:* a play in three acts. (*In* her *Plays.* Boston. 1920.) 4409b.345
- *Inheritors.* A play in three acts. Boston. 1921. 4409b.355
- *The verge:* a play in three acts. Boston. 1922. 4409b.358
- Goetz, Philip Becker.** *The summons of the king.* A play in five acts. Buffalo. 1911. 4405.165
Invasion of Italy by Charles VIII., of France.
- Goldring, Douglas.** *The fight for freedom.* A play in four acts. New York. 1920. 4409b.459
A play dealing with socialism.
- Greene, Henry Copley.** *The father:* a drama in three acts. Nelson, N. H. 1905. 4395.151
- Gregory, Isabella Augusta, Lady.** *The Canavans.* A tragic-comedy in three acts. (*In* her *Irish folk-history plays.* Vol. 2. New York. 1912.) 4579a.206.2
- *The Dragon.* A wonder play in three acts. New York. 1920. 4579a.331
- *The golden apple:* a play for Kiltartan children in three acts. New York. 1916. 4579a.333
- *Grania.* A tragedy in three acts. (*In* her *Irish folk-history plays.* Vol. 1. New York. 1912.) 4579a.206.1
- *The image.* A play in three acts. Dublin. 1910. 4579a.335
- *Same.* (*In* her *The image and other plays.* New York. 1922.) 4579a.497
- *Kincora.* A tragedy in three acts. (*In* her *Irish folk-history plays.* Vol. 1. New York. 1912.) 4579a.206.1
- *Shanwalla:* a play in three acts. (*In* her *The image and other plays.* New York. 1922.) 4579a.497
- *Three wonder plays:* *The Dragon;* *Aristotle's bellows;* *The jester.* New York. 1922. 4579a.591
- *The white cockade.* A comedy in three acts. Dublin. 1905. 4579a.474
- *Same.* (*In* her *Irish folk-history plays.* Vol. 2. New York. 1912.) 4579a.206.2
- Gregory, Isabella Augusta, Lady, and William Butler Yeats.** *The unicorn from the stars;* a play in three acts. New York. 1908. 4579a.207
- Gregory, Odin.** *Caius Gracchus.* A tragedy in five acts. New York. 1920. 4409b.330
Written in blank verse.

- Halman, Doris.** The land where lost things go: a play in a prologue and three acts. New York. 1918. 6257.222
Relates to the European War.
- Hamilton, Cosmo.** The blindness of virtue. A play in four acts. New York. 1913. 4579a.356
- Hamilton, Clayton Meeker, and Albert Ellsworth Thomas.** The big idea. An unusual play in three acts. New York. 1917. 4409b.446
- Hankin, St. John.** The Cassilis engagement: a comedy in four acts. (*In* Moses, M. J., editor. Representative British dramas. Boston. 1918.) B.H.Ref.915.15
— Dramatic works. Vol. 1-3. London. 1912. 3 v. 4579a.320
Contents. — 1. The two Mr. Wetherbys, a comedy in three acts. — The return of the prodigal, a comedy in four acts. 2. The charity that began at home, a comedy in four acts. — The Cassilis engagement, a comedy in four acts. 3. The last of the De Mullins, a play in three acts.
- Hardy, Thomas.** The dynasts. A drama of the Napoleonic wars in three parts, nineteen acts, and one hundred and thirty scenes. New York. 1904-8. 3 v. 4578.306
— Same. London. 1904-1920. 3 v. 4578.321
- Harper, John Murdoch.** Champplain. A drama in three acts. (Verse.) New York. 1909. 4409b.202
- Harris, Frank.** Shakespeare and his love. A play in four acts and an epilogue. London. 1910. 4597.226
- Hazelton, George C., and J. Harry Benrimo.** The yellow jacket. A Chinese play done in a Chinese manner. In three acts. Indianapolis. 1913. 4409b.197
— Same. (*In* Dickinson, T. H., editor. Chief contemporary dramatists. 2d series. Boston. 1921.) 6257.278.2
- Heald, Lucy.** Love in Umbria. A drama of the first Franciscans in three acts. Cambridge. 1912. *P.85.392d
A drama in blank verse relating to the times of Saint Francis of Assisi.
- Hendrick, Frank.** The wastrel hoard. A drama of the greater love in five acts. New York. 1916. 4408.278
- Hobart, George V.** Experience. A morality play of today in seven scenes. New York. 1915. 4409b.322
- Hobart, Marie E. J.** Athanasius. A mystery play in three acts and a prologue. New York. 1911. 4399a.402
- Hobbes, John Oliver, pseud.** See **Craigie, Pearl M.**
- Horne, Mary B.** The other fellow. A comedy in three acts. Boston. 1904. 4409b.196
- Houghton, Stanley.** Hindle wakes. A play in three acts. Boston. 1918. 4579a.382
- Housman, Laurence.** Pains and penalties. The defence of Queen Caroline. A play in four acts. London. 1911. 2579a.181
- Housman, Laurence, and Harley Barker.** Prunella; or love in a Dutch garden. A play in three acts. London. 1911. 2579a.191
— Same. Boston. 1916. 2579a.197
- Howard, Bronson.** Kate: a comedy in four acts. New York. 1906. 4409b.164
- Shenandoah.** A drama in four acts. (*In* Quinn, A. H., editor. Representative American plays. New York. 1917.) 4395.212
- Same. (*In* Pierce, J. A., editor. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Howard, George F. B.** The red light of Mars, or a day in the life of the devil. A philosophical comedy in three acts. New York. 1913. 6257.158
- Howard, Sidney.** Swords. A play in four acts. New York. 1921. 4409b.514
- Hubbard, Eleanore.** The Wellington Saving Society. A comedy in two acts. Boston. 1919. 6250.16
- Hyde, Florence Élise.** Captain of the host: a drama in three acts and The supreme test: a drama in four acts. Boston. 1916. 4409b.361
- Jerome, Jerome K.** Fanny and the servant problem. A quite possible play in four acts. New York. 1909. 6259b.219
— The passing of the third floor back: in a prologue, a play and an epilogue. London. 1910. 4579a.524
— Same. New York. 1921. 4579a.525
- Johnston, Mary.** The goddess of reason: a drama in five acts. Boston. 1907. A drama of the French Revolution. 4404.177
- Jones, Henry Arthur.** Carnac Sahib. An original play in four acts. New York. 1899. 4579a.273
— The case of rebellious Susan. A comedy in three acts. London. 1897. 4579a.262
— Same. 1899. 4579a.185
— The crusaders. An original comedy of modern London life, in three acts. London. 1893. 4579a.264
— The dancing girl. A drama in four acts. New York. 1907. 4579a.283
— The divine gift. A play in three acts. New York. 1913. 4579a.279
— Dolly reforming herself. A comedy in four acts. New York. 1910. 4579a.570
— The hypocrites. A play in four acts. New York. 1908. 4579a.286
— Judah. An original play in three acts. New York. 1894. 4579a.270
— The liars. An original comedy in four acts. New York. 1901. 4579a.195
— The lie: a play in four acts. The Margaret Illington edition. New York. 1915. 4579a.281
— The manœuvres of Jane. An original comedy in four acts. London. 1904. 4579a.276
— Mary goes first. A comedy in three acts and an epilogue. Garden City. 1914. 6257.124
— The masqueraders. A play in four acts. (*In* Moses, M. J., editor. Representative British dramas. Boston. 1918.) B.H.Ref.915.15
— Same. 1920. 4579a.296
— Michael and his lost angel. A play in five acts. London. 1896. 4579a.267
— Same. New York. 4579a.268
— Same. (*In* Dickinson, T. H., editor. Chief contemporary dramatists. Boston. 1915.) 6257.116
— Same. (*In* Pierce, J. A., editor. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
— The middleman. A play in four acts. New York. 1907. 4579a.287

- Mrs. Dane's defence. A play in four acts. London. 1900. 4579a.261
- Same. New York. 1905. 4579a.263
- The physician. An original play in four acts. London. 1899. 4579a.275
- The rogue's comedy. A play in three acts. New York. 1898. 4579a.266
- The tempter. A tragedy in verse in four acts. London. 1898. 4579a.291
- The triumph of the Philistines, and how Mr. Jorgan preserved the morals of Market Pewbury under very trying circumstances. A comedy in three acts. London. 1899. 4579a.272
- Whitewashing Julia. An original comedy in three acts and an epilogue. New York. 1905. 4579a.277
- Jones, Henry Arthur, and Henry Herman.** The Silver King. A drama in five acts. New York. 1907. 4579a.282
- Joyce, James.** Exiles. A play in three acts. New York. 1918. 4579a.477
- Kasper, Robert Adam.** The man you love. A play in four acts. Boston. 1914. 4409b.336
- Some people marry. A play in three acts. Boston. 1914. 4409b.335
- Kaufman, George S., and Marc Connelly.** Dulcy, a comedy in three acts. Introduction by Booth Tarkington. New York. 1921. 4409b.510
- Same. (*In* Cohen, H. L., *editor*. Longer plays by modern authors. New York. 1922.) 6257.340
- Kennedy, Charles Rann.** The army with banners. A divine comedy of this very day, in five acts, scene indivisible, setting forth the story of a morning in the early millennium. New York. 1919. 4579a.501
- The idol-breaker. A play of the present day in five acts. New York. 1914. 4579a.325
- The rib of the man. A play of the new world in five acts, scene indivisible, setting forth the story of an afternoon in the fulness of days. New York. 1917. 4579a.326
- The servant in the house. A play in five acts, illustrated with portraits of the characters. New York. 1908. 4579a.322
- The winter feast. A drama in five acts, with illustrations from scenes in the play. New York. 1908. 4579a.327
- Kennedy, Charles William, and James Southall Wilson.** Pausanias; a dramatic poem in three acts. New York. 1907. 4409b.187
- Kenyon, Charles.** Kindling. A comedy drama in three acts. Garden City. 1914. 6257.120
- Shows the life of the poor in city tenements.
- Knoblauch, Edward.** Kismet. An "Arabian night" in three acts. New York. 1911. 4409b.240
- My lady's dress. A play in three acts. Garden City. 1916. 6257.130
- Knoblauch, Edward, and Arnold Bennett.** Milestones. A play in three acts. London. 1912. 4579a.307
- Same. (*In* Dickinson, T. H., *editor*. Chief contemporary dramatists. [2d series.] Boston. 1920.) 6257.278.2
- Kraemer, Otto J., and Lester W. Humphreys.** Dollars and sense. A story in four acts. Boston. 1915. 4409b.369
- Lavelle, Alice Elizabeth.** Puppets of fate; a drama in four acts and a prologue. Boston. 1914. 4409b.338
- On Napoleon Bonaparte and Josephine.
- Lawrence, David H.** Touch and go. A play in three acts. New York. 1920. 4409b.340
- On the industrial problem.
- The widow of Mrs. Holroyd. A drama in three acts. New York. 1914. 6257.153
- Lindsey, William.** Seremonda. A romantic drama of old France in four acts. Originally printed under the title, Red wine of Roussillon. Boston. 1915. 4409b.248
- Litchfield, Grace D.** The nun of Kent. A drama in five acts. New York. 1911. 4409b.314
- The scene is laid in Canterbury and London in the time of Henry VIII.
- Lodge, George Cabot.** Cain. A drama in three acts. Boston. 1904. 2399b.6
- Herakles. Dramatic poem in twelve scenes. Boston. 1908. 2398.178
- London, Jack.** The acorn-planter. A California forest play in a prologue, two acts, and epilogue. New York. 1916. 4409b.376
- Scorn of women. A drama in three acts. New York. 1906. *A.5296.1
- The action of the play takes place in Dawson, Northwest Territory, in 1897.
- Long, Lily A.** Radisson the voyageur. A verse drama in four acts. New York. 1914. 4409b.151
- On Radisson and Groseilliers, the men who first pierced the wilderness beyond Lake Superior. The year is 1656.
- Lummis, Eliza O'Brien.** The dear Saint Elizabeth. A tragic romance of true history, in four acts and eight scenes. Boston. 1912. 4409b.246
- Lyttelton, Edith S.** Peter's chance. A play in three acts. New York. 1914. 6257.176
- MacDonagh, Thomas.** When the dawn is come. A tragedy in three acts. Dublin. 1908. 4579a.491
- MacFadden, Elizabeth A., and Agnes Crimmins.** The man without a country. A play [in three acts, prologue and epilogue]. New York. 1918. Z.40d 81.1
- An adaptation of Edward Everett Hale's story of the same name, with prologue and epilogue representing a slacker influenced by it to enlist in the European War.
- Mackay, Constance D'Arcy.** Franklin: a play in four acts. New York. 1921. 4409b.241
- Mackaye, James Steele.** Hazel Kirke. A domestic comedy-drama in four acts. (*In* Quinn, A. H., *editor*. Representative American plays. New York. 1917.) 4395.212
- Mackaye, Percy.** Plays. New York. 1916. 4409b.171.2
- Contents.* — The Canterbury pilgrims, a comedy in four acts. — Jeanne D'Arc, a tragedy in five acts. — Sappho and Phaon, a tragedy in three acts. — The scarecrow, a tragedy of the ludicrous. — Mater, a comedy in three acts.
- Anti-matrimony. A satirical comedy in four acts. New York. 1910. 4409b.193
- The Canterbury pilgrims. A comedy in four acts. New York. 1903. 4409b.182

- Same. (*In his Poems and plays*. Vol. 2. New York. 1916.) 4409b.171.2
- Fenris the wolf. A tragedy in a prologue and four acts. New York. 1905. 4409b.183
- A garland to Sylvia: a dramatic reverie, with a prologue, in four acts. New York. 1910. 4409b.191
- The immigrants: a lyric drama in three acts. New York. 1915. 4409b.165
- Jeanne d'Arc. A tragedy in five acts. New York. 1911. 4409b.166
- Same. (*In his Poems and plays*. Vol. 2. New York. 1916.) 4409b.171.2
- Sappho and Phaon: a tragedy. Set forth with a prologue, induction, prelude, interludes, and epilogue. New York. 1907. 4409b.184
- Same. (*In his Poems and plays*. Vol. 2. New York. 1916.) 4409b.171.2
- The scarecrow, or the glass of truth. A tragedy of the ludicrous in four acts. New York. 1908. 4409b.185
- Same. (*In Dickinson, T. H., editor*. Chief contemporary dramatists. Boston. 1915.) 6257.116
- Same. (*In his Poems and plays*. Vol. 2. New York. 1916.) 4409b.171.2
- Same. (*In Quinn, A. H., editor*. Representative American plays. New York. 1917.) 4395.212
- Same. (*In Pierce, J. A., editor*. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Sinbad the sailor. His adventures with Beauty and the Peacock Lady in the Castle of the Forty Thieves. A lyric phantasy in a prelude and three acts. Boston. 1917. 4409b.416
- A thousand years ago. A romantic comedy of the Orient in four acts. Garden City. 1914. 6257.121
- To-morrow. A play in three acts. New York. 1912. 4409b.167
- Washington, the man who made us: a ballad play in a prologue, three acts and epilogue. New York. 1919. 4409b.175
- MacMillan, Mary. The weak-end. A farce in three acts. (*In her Third book of short plays*. Cincinnati. 1922.) 4409b.265.3
- MacSwiney, Terence J. The revolutionist. A play in five acts. Dublin. 1914. *A.5440.2
- Mangan, H. C. Robert Emmet. A history play in three acts. Dublin. 1906. 4579a.253
- Manners, John Hartley. The harp of life. A play in three acts. New York. 1921. 4579a.429
- The national anthem. A drama in four acts. New York. 1922. 4579a.442
- Out there! A dramatic composition in three parts. New York. 1918. 4579a.432
- Peg o' my heart: a comedy of youth in three acts. New York. 1918. 4579a.431
- Wreckage. A drama in three acts. New York. 1916. 4579a.428
- Concerns the drug-habit. Contains "an arraignment of the conditions that brought about the evil; an exposition of its effect on human life; and a message of hope to those who have become victims to it."
- Marble, Annie Russell. Standish of Standish. By Jane G. Austin. Dramatized by Annie Russell Marble. Boston. 1919. 4409b.462
- Markievicz, Casimir Dunin. The memory of the dead; a romantic drama of '98, in three acts. Dublin. 1910. 4579a.484
- Marks, Jeannette A. The sun chaser. A play in four acts. Cincinnati. 1922. 4409b.524
- Marks, Josephine Peabody. The chameleon. A comedy in three acts. New York. 1917. 4409b.205
- Marlowe. A drama in five acts. Boston. 1901. 4409b.75
- The piper; a play in four acts. Boston. 1909. 4409b.209; 4409b.212
- Same. (*In Dickinson, T. H., editor*. Chief contemporary dramatists. 2d series. Boston. 1921.) 6257.278.2
- Portrait of Mrs. W. A play in three acts with an epilogue. Boston. 1922. 4409b.268
- The wolf of Gubbio. A comedy in three acts. Boston. 1913. 4409b.213
- The scene is laid in Italy, near Gubbio, the day before Christmas, 700 years ago, and the leading character is St. Francis of Assisi.
- Marsh, Elizabeth. The Kaiser's reasons. A drama in three acts, with interludes. New York. 1918. 4408.274
- Martin, William Frank. Sir Harry Vane. A drama in five acts. Boston. 1907. 4409b.192
- The period is that of Vane's Governorship of the Massachusetts Bay Colony, 1636-1637.
- Masefield, John. The faithful. A tragedy in three acts. New York. 1915. 4579a.313
- Same. (*In his Poems and plays*. Vol. 2. New York. 1919.) 4579a.321.2
- The scene is laid in Japan, 1701, 1702.
- Melloney Holtspur or the pangs of love. A play in four acts. New York. 1922. 4579a.551
- The tragedy of Nan. A tragedy in three acts. New York. 1910. 4579a.315
- Same. 1916. 4579a.312
- Same. (*In his Poems and plays*. Vol. 2. New York. 1919.) 4579a.321.2
- The tragedy of Pompey the Great. A drama in three acts. New York. 1914. 4579a.314
- Same. (*In Moses, M. J., editor*. Representative British dramas. Boston. 1918.) B.H.Ref.915.5
- Same. (*In his Poems and plays*. Vol. 2. New York. 1919.) 4579a.321.2
- Mason, Alfred E. W. Green stockings: a comedy in three acts. New York. 1909. 4579a.479
- Originally published in England with the title: Colonel Smith, a comedy.
- Massey, George Edward. Plots and playwrights. A comedy in a prologue and two acts. Boston. 1917. 4409b.343
- Same. (*In Baker, G. P., editor*. Modern American plays. New York. 1920.) 4409b.287
- Masters, Edgar Lee. Maximilian. A play in five acts. Boston. 1902. **A.5702.5
- The story of the death of Maximilian I., Emperor of Mexico.
- Maugham, William Somerset. The circle. A comedy in three acts. New York. 1921. 4579a.426
- East of Suez: a play in seven scenes. New York. 1922. 4579a.580
- The explorer; a melodrama in four acts. London. 1912. 4579a.424

- Jack Straw. A farce in three acts. London. 1912. 4579a.417
- Lady Frederick. A comedy in three acts. London. 1912. 4579a.425
- Landed gentry. A comedy in four acts. London. 1912. 4579a.422
- A man of honour. A tragedy in four acts. London. 1912. 4579a.423
- Mrs. Dot. A farce in three acts. London. 1912. 4579a.419
- Our betters. A comedy in three acts. (In Dickinson, T. H., *editor*. Chief contemporary dramatists. [2d series.] Boston. 1920.) 6257.278.2
- Penelope. A comedy in three acts. London. 1912. 4579a.418
- Smith. A comedy in four acts. London. 1913. 4579a.421
- The tenth man. A tragic comedy in three acts. London. 1913. 4579a.420
- Mayne**, Rutherford. The drone; a comedy in three acts. (In *his* The drone and other plays. Dublin. 1912.) 4579a.352
- Megruer**, Roi Cooper, and Walter Hackett. It pays to advertise. A farcical fact in three acts. New York. 1914. 4409b.354
- Mencken**, H. L., and George Jean Nathan. Heliogabalus. A buffoonery in three acts. New York. 1920. 4409b.472
- Merington**, Marguerite. Captain Lettarblair. A comedy in three acts. Written for E. H. Sothern. Arranged from the prompt-book used in the original Lyceum production. Indianapolis. 1906. 4395.215
- Cranford: a play. A comedy in three acts made from Mrs. Gaskell's famous story. New York. 1905. 4395.217
- The Vicar of Wakefield. A play in five acts. Founded on Oliver Goldsmith's novel. New York. 1909. 4395.216
- Merz**, Charles A., and Frank W. Tuttle. Quentin Durward. A dramatic adaptation of Sir Walter Scott's novel. In three acts and three scenes. New Haven. 1914. 4409b.276
- Middleton**, George. Nowadays. A contemporaneous comedy in three acts. New York. 1914. 4409b.227
- The road together. A contemporaneous drama in four acts. New York. 1916. Relates to marriage and its problems. 4409b.387
- Millay**, Edna St. Vincent. The lamp and the bell. A drama in five acts. (In Shay, F., *editor*. A treasury of plays for women. Boston. 1922.) 6257.331
- Milligan**, Alice L. The daughter of Donagh. A Cromwellian drama in four acts. Dublin. 1920. 4579a.489
- Milne**, Alan A. Three plays. New York. 1922. 4579a.416
- Contents.* — The Dover Road: a comedy in three acts. — The truth about Blayds: a comedy in three acts. — The great Broxopp: a comedy in four acts.
- Mitchell**, Langdon. The New York idea. (In Quinn, A. H., *editor*. Representative American plays. New York. 1917.) 4395.212
- Same. (In Moses, M. J., *editor*. Representative plays by American dramatists. Vol. 3. New York. 1921.) 4395.222.3
- Same. (In Pierce, J. A., *editor*. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Moeller**, Philip. Madame Sand. A biographical comedy in three acts. New York. 1917. 6257.290
- Molière. A romantic play in three acts. New York. 1919. 4409b.318
- Sophie. A comedy. With a prologue for the reader by Carl Van Vechten. New York. 1919. 4409b.316
- Monkhouse**, Allan Noble. The education of Mr. Surrage. A comedy in four acts. London. 1913. 4579a.558
- The Hayling family. A play in three acts. (In *his* Four tragedies. London. 1913.) 4579a.560
- Mary Broome. A comedy in four acts. London. 1912. 4579a.557
- The Stricklands. A play in three acts. (In *his* Four tragedies. London. 1913.) 4579a.560
- Monroe**, Harriet. The thunderstorm. A play in verse in two acts. (In *her* Passing show. Boston. 1903.) 4409b.87
- Moody**, William Vaughn. The faith healer. A play in three acts. New York. 1910. 4409b.126
- Same. (In Quinn, A. H., *editor*. Representative American plays. New York. 1917.) 4395.212
- Same. (In *his* Poems and plays. Vol. 2. Boston. 1912.) 4409b.152.2
- The fire-bringer. A poetic drama in three acts. Boston. 1904. 4392.157
- Same. (In *his* Poems and plays. Vol. 1. Boston. 1912.) 4409b.152.1
- “The fire-bringer is intended as the first number of a trilogy on the Promethean theme, of which The masque of judgment is the second.”
- The great divide. A play in three acts. New York. 1909. 4409b.159
- Same. (In *his* Poems and plays. Vol. 2. Boston. 1912.) 4409b.152.2
- Same. (In Dickinson, T. H., *editor*. Chief contemporary dramatists. Boston. 1915.) 6157.116
- Same. (In Pierce, J. A., *editor*. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- The masque of judgment. A masque-drama, in five acts and a prelude. Boston. 1904. 4399a.167
- Same. (In *his* Poems and plays. Vol. 1. Boston. 1912.) 4409b.152.1
- Moore**, Eleanor Gates. The poor little rich girl. A play of fact and fancy in three acts. New York. 1916. 4409b.437
- Moore**, George. The bending of the bough. A comedy in five acts. Chicago. 1900. 4579a.192
- Rewritten from The tale of a town, by Edward Martyn.
- The coming of Gabrielle. A comedy [in three acts]. New York. 1921. *A.6129.3
- Elizabeth Cooper. A comedy in three acts. Dublin. 1913. *A.6129.4
- The strike at Arlingford. A play in three acts. London. 1893. *A.6129; *T.37.184
- Moore**, Spencer. Aurelian. A drama of the later Empire in four acts and an interlude. London. 1905. 4579.184
- Moore**, Thomas Sturge. Mariamne. A tragedy in five acts. London. 1911. 4568.257
- Moorman**, F. W. The ewe lamb. A farce in two acts. (In *his* Plays of the Ridings. London. 1919.) 4579a.507

- Morris, Edwin Bateman.** College comedies. Philadelphia. 1911. 4409b.232
Contents. — The freshman, in three acts. — The sophomore, in three acts. — The junior, in three acts. — The senior, in three acts.
- Morton, Martha.** A bachelor's romance. An original play in four acts. New York. 1912. 4579a.285
- Moylan, Thomas King.** The Nabocliah. A comedy in two acts. Dublin. [19—?] 4579a.486
- Muldoon, J. Malachi.** For Ireland's sake. An Irish drama in three acts. Dublin. 1919. 4579a.483
- A Trinity student. A comedy in four acts. Dublin. 1913. 4579a.488
- The West's awake; or the dawn of freedom. A national play in three acts. Dublin. 1916. 4579a.487
- Munn, Margaret C.** Will Shakespeare of Stratford and London. A drama in four acts. New York. 1910. 4409b.214
- Murray, George G. A.** Andromache. A play in three acts. London. 1900. 4579a.194
- Murray, T. C.** Birthright. A play in two acts. Dublin. 1912. 4579a.348
- Maurice Harte. A play in two acts. Dublin. 1912. 4579a.351
- Murry, John Middleton.** Cinnamon and Angelica. A play in a prologue, four acts and epilogue. London. 1920. 4579a.529
- Mygatt, Tracy D.** Watchfires. A play in four acts. New York. 1917. 4409b.428
Relates to the European War. The scene is laid in New York, Berlin, and London.
- Nichols, Robert.** Guilty souls. A drama in four acts. New York. 1922. 6257.417
- Norwood, Robert W.** The Man of Kerioth. A drama in five acts. New York. 1919. 4409b.400
A drama of the days of Jesus.
- The Witch of Endor. A tragedy in five acts. New York. 1916. 4409b.399
- Noyes, Alfred.** Sherwood; or Robin Hood and the three kings. A play in five acts. [In verse.] New York. 1911. 4579a.305
- O'Connor, John F. K.** Dante. A drama in three acts. Philadelphia. 1904. 4409b.117
- O'Connor, Norreys Jephson.** The fairy bride. A play in three acts. With music composed and arranged by Elliott Schenck. New York. 1916. 4579a.330
A fairy-tale play based on Irish folk-lore.
- O'Neill, Eugene G.** Beyond the horizon. A tragedy in three acts. New York. 1920. 4409b.350
- Same. (In Mantle, B., editor. Best plays of 1919-20. Vol. 1. Boston. 1920.) 6257.287.1
- The Emperor Jones, a play in eight scenes. Different, a play in two acts. The Straw, a play in three acts. New York. 1921. 4409b.349
- Same. (In Mantle, B., editor. Best plays of 1920-21. Vol. 2. Boston. 1921.) 6257.287.2
- Gold. A play in four acts. New York. 1920. 4409b.352
- The hairy ape, a comedy of ancient and modern life in eight scenes. Anna Christie, a play in four acts. The first man, a play in four acts. New York. 1922. 4409b.357
- O'Riordan, Conal.** Rope enough. A play in three acts. Dublin. 1914. 4579a.472
- Parker, Louis N.** The aristocrat. A play in three acts. New York. 1917. 4579a.303
- Disraeli. A play in four acts. New York. 1911. 4579a.300
- Same. (In Pierce, J. A., editor. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Drake. A pageant-play in three acts. London. 1913. 4579a.302
- Joseph and his brethren. A pageant play in four acts. New York. 1913. 4579a.301
- Mavourneen. A comedy in three acts. New York. 1916. 4579a.299
- Peple, Edward H.** The littlest rebel. A play in four acts. New York. 1917. 4409b.395
- The prince chap. A comedy in three acts. New York. 1914. 4579a.450
- Phillips, Stephen.** Collected plays. New York. 1921. 4579a.441
Contents. — Aylmer's secret: a play in three scenes. — Ulysses: a drama in a prologue and three acts. — The sin of David: a drama in three acts. — Nero: a play in four acts. — Faust. Adapted from Goethe's dramatic poem, in a prologue and four acts. — Pietro of Siena: a drama in three acts.
- Armageddon. A modern epic in a prologue, series of scenes and an epilogue, written partly in prose and partly in verse. New York. 1915. 4579a.440
A European War play.
- Herod. A tragedy in three acts. London. 1901. 4579a.186
- Same. (In Pierce, J. A., editor. The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Nero. Drama in four acts. New York. 1906. 4579a.199
- Paolo and Francesca. A tragedy in four acts. London. 1900. 4579a.187
- Pietro of Siena. A drama in three acts. New York. 1910. 4579a.203
- The sin of David. A drama in three acts. New York. 1904. 4579a.196
"The period of the play is that of the English Civil War between Charles I. and the Parliament."
- Ulysses. A drama in a prologue and three acts. New York. 1902. 4579a.188
- Phillipotts, Eden.** The farmer's wife. A comedy in three acts. London. 1917. 6257.183
- The mother. A play in four acts. New York. 1914. 6257.179
- The secret woman. A play in five acts. New York. 1914. 6257.178
- The shadow. A play in three acts. New York. 1914. 4409b.252
- Pinero, Sir Arthur W.** Plays. Vol. 1-7, 9-11. London. 1891-1902. 10 v. 6598.109
Contents. — 1. The times, a comedy in four acts. 2. The profligate, a play in four acts. 3. The cabinet minister, a farce in four acts. 4. The hobby-horse, a comedy in three acts. 5. Lady Bountiful, a play in four acts. 6. The magistrate, a farce in three acts. 7. Dandy Dick, a farce in three acts. 8. The schoolmistress, a farce in three acts. 9. The weaker sex, a comedy in three acts. 10. The Amazons, a farcical romance in three acts.
- Social plays. Vol. 1-4. Edited with a general introduction and a critical preface to each play by Clayton Hamilton. New York. 1917-22. 4 v. 6598.97
Contents. — 1. The second Mrs. Tanqueray. — The notorious Mrs. Elbbsmith. 2. The gay Lord Quex. — Iris. 3. Letty. — His house in order. 4. The thunderbolt. — Mid-channel.

- The Amazons. A farcical romance in three acts. London. 1902. 6598.110
- The benefit of the doubt. A comedy in three acts. London. 1906. 6598.130
- Same. London. 1907. 6598.91
- The big drum. A comedy in four acts. Boston. 1915. 6598.124
- The cabinet minister. A farce in four acts. London. 1907. 6598.118
- Dandy Dick. A farce in three acts. London. 1908. 6598.119
- The gay Lord Quex. A comedy in four acts. London. 1903. 6598.134
- Same. 1906. 6598.94
- Same. (*In Moses, M. J., editor.* Representative British dramas. Boston. 1918.) B.H.Ref.915.5
- The hobby-horse. A comedy in three acts. New York. [1892?] 6598.89
- His house in order. A comedy in four acts. London. 1908. 6598.111
- In chancery. An original fantastic comedy in three acts. New York. 1905. 6598.126
- Iris. A drama in five acts. Boston. 1902. 6598.133
- Same. London. 1905. 6598.95
- Lady Bountiful; a story of years. A play in four acts. London. 1904. 6598.120
- Letty. An original drama in four acts and an epilogue. London. 1904. 6598.112
- The magistrate. A farce in three acts. Boston. 1892. 6598.88
- Mid-channel. A play in four acts. Boston. 1910. 6598.96
- The "Mind the paint" girl. A comedy in four acts. London. 1913. 6598.122
- The money spinner. An original comedy in two acts. New York. 1900. 6598.128
- The notorious Mrs. Ebbsmith. A drama in four acts. Boston. 1895. 6598.92
- Same. London. 1901. 6598.136
- Preserving Mr. Panmure. A comic play in four acts. London. 1912. 6598.123
- The princess and the butterfly; or, the fantastics. A comedy in five acts. London. 1903. 6598.132
- Same. 1907. 6598.113
- The profligate. A play in four acts. London. 1891. 6598.74
- The rocket. An original comedy in three acts. New York. 1905. 6598.127
- The schoolmistress. A farce in three acts. London. 1907. 6598.114
- The second Mrs. Tanqueray. A play in four acts. Boston. 1894. 6598.93
- Same. London. 1904. 6598.131
- Same. (*In Dickinson, T. H., editor.* Chief contemporary dramatists. Boston. 1915.) 6257.116
- Same. (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- The squire. An original comedy in three acts. New York. 1905. 6598.125
- Same. London. 6598.129
- Sweet lavender. A comedy in three acts. Boston. [1893?] 6598.90
- The thunderbolt. An episode in the history of a provincial family in four acts. London. 1909. 6598.115
- Same. (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- The times. A comedy in four acts. London. 1906. 6598.121
- Trelawny of the "Wells." A comedietta in four acts. New York. 1899. 4574.167; 6598.138
- The weaker sex. A comedy in three acts. London. 1909. 6598.116
- A wife without a smile. A comedy in disguise in three acts. London. 1905. 6598.117
- Plunkett, Edward John Moreton Drax, 18th Baron Dunsany. The gods of the mountain. A play in three acts. (*In his Five plays.* New York. 1914.) 6257.155
- Same. (*In Moses, M. J., editor.* Representative British dramas. Boston. 1918.) B.H.Ref.915.5
- If. A play in four acts. London. 1921. 4579a.471
- King Argimēnēs and the unknown warrior. A play in two acts. (*In his Five plays.* New York. 1914.) 6257.155
- Same. (*In Dickinson, T. H., editor.* Chief contemporary dramatists. [2d series.] Boston. 1920.) 6257.278.2
- Pollock, Channing. The fool. A play in four acts. New York. 1922. 4490b.530
- Raymond, George Lansing. The Aztec god and other dramas. New York. 1908. 4490b.92
- Contents. — The Aztec god, a drama in five acts. — Columbus, a drama in five acts. — Cecil the seer, a drama in three acts.
- Dante. A drama in six acts. New York. 1909. 4490b.95
- Rice, Katherine McDowell. Charley's country cousin. A comedy in four acts. Worthington, Mass. 1905. 4490b.480
- Dr. Hardhack's prescription. A play for children, in four acts. Worthington, Mass. 1908. 4490b.479
- Good as gold. A comedy in four short acts. Northampton, Mass. 1902. 4490b.146
- Good King Wenceslas. A Christmas play for children, in two acts. Worthington, Mass. 1907. 4490b.478
- Mrs. Bagg's bargain day. A comedy in two acts. Northampton, Mass. 1904. 4490b.145
- Uncle Joe's jewel. A comedy in three acts. Worthington, Mass. 1908. 4490b.481
- Richman, Arthur. Ambush. A play in three acts. New York. 1922. 4490b.520
- Roberts, Myrtle G. The foot of the rainbow. A play in three acts. San Francisco. 1914. 4490b.292
- Robinson, Edwin Arlington. The porcupine. A drama in three acts. New York. 1915. 4490b.281
- The scene is laid in a New England village.
- Van Zorn. A comedy in three acts. New York. 1914. 4490b.280
- Robinson, Lennox. The cross-roads. A play in a prologue and two acts. Dublin. [191-?] 4579a.536
- Patriots. A play in three acts. Dublin. 1912. 4579a.353
- Same. Boston. 1912. 4579a.371
- The whiteheaded boy. A comedy in three acts. New York. 1921. 4579a.475
- Rolt-Wheeler, Francis William. Nimrod. A drama in three acts. Boston. 1912. 4490b.269

- Rosenberg, James Naumberg.** The return to mutton. A play in two acts. New York. 1916. 4409b.412
- Rowley, Anthony.** The probationer. A play in four acts. London. 1911. [Repertory plays. 6.] 6257.227.6
- Russell, Thomas O'Neill.** The last Irish king. A drama in three acts (in verse). Dublin. 1904. 2479.441
Relates to the wars between Art MacMurrough and the English.
- **Red Hugh; or, life and death of Hugh Roe O'Donnell, Lord of Tyrconnail.** A drama in three acts (in verse). Dublin. 1905. 2479.442
The scene is laid in Dublin and Ulster during the reign of Queen Elizabeth. Hugh O'Neil, Earl of Tyrone, is a leading character.
- Ryley, Madeleine L.** Mice and men. A romantic comedy in four acts. New York. 1909. 4579a.396
The period is about 1786.
- Samuels, Maurice Victor.** The Florentines. A play in three acts. New York. 1904. 4409b.423
The scene is laid at Florence in 1545. Benvenuto Cellini and Cosimo de' Medici are the leading characters.
- Sanborn, Arthur W.** Young America in the hands of his friends. A political drama in two acts. Boston. 1904. 4409b.44
Directed against territorial expansion.
- Schoonmaker, Edwin Davies.** The Saxons. A drama of Christianity in the North, in four acts. Chicago. 1905. 4409b.144
- Selwyn, Edgar.** The country boy. A comedy in four acts. New York. 1917. 4409b.421
- **Rolling stones.** A comedy in four acts. New York. 1917. 4409b.422
- Sharp, William.** The house of Usna. A drama in three scenes. Portland, Me. 1903. 4578.328
- **Same.** (*In his Poems and dramas.* Vol. 7. New York. 1910.) 4609a.144.7
- **The immortal hour.** A drama in two acts. (*In his Poems and dramas.* Vol. 7. New York. 1910.) 4609a.144.7
- Shaw, Alexander Wilson.** The girl in the picture. A play in two acts. Boston. 1914. 4409b.356
- Shaw, George Bernard.** The admirable Bashville; or constancy unrewarded. Being the novel of Cashel Byron's profession done into a stage play in three acts and in blank verse. New York. 1909. 4579a.211
- **Androcles and the lion.** A play in a prologue and two acts. Pygmalion: a play in five acts. New York. 1916. 4579a.405
- **Same.** New York. 1918. 4579a.406
- **Arms and the man.** An anti-romantic comedy in three acts. [London. 190-?] 4579a.407
- **Back to Methuselah.** A metabiological Pentateuch. New York. 1921. 6558.40
- **Same.** 1922. 6558.41
- **Caesar and Cleopatra.** A page of history in five acts. New York. 1913. 4579a.399
- **Same.** (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- **The doctor's dilemma; a tragedy in five acts.** New York. 1911. 4579a.215
- **Same.** New York. 1913. 4579a.403
- **Fanny's first play.** A play in an induction, three acts and epilogue. (*In Misalliance, The dark lady of the sonnets, etc.* New York. 1914.) 4579a.402
- **Heartbreak House.** A fantasia in the Russian manner on English themes, in three acts. New York. 1919. 4579a.410
- **John Bull's other island.** A play in four acts. New York. 1907. 4579a.210
- **Same.** New York. 1916. 6259a.480
- **Major Barbara.** A drama in three acts. (*In John Bull's other island, etc.* New York. 1907.) 4579a.210
- **Man and superman.** A comedy and a philosophy in four acts. Westminster. 1918. 4579a.216
- **Same.** London. 1920. 4579a.217
A study of courtship and marriage.
- **Mrs. Warren's profession.** A play in four acts. London. 1902. 4579a.409
- **Plays: pleasant and unpleasant.** New York. 1909. 2 v. 4579a.209; 4579a.213
Contents. — 1. Widowers' houses, a play in three acts. — The philanderer, a play in four acts. — Mrs. Warren's profession, a play in four acts. 2. You never can tell, a play in four acts. — Arms and the man, a play in three acts. — Candida, a play in three acts.
- **Same.** New York. 1913. 4579a.400
- **Same.** New York. 1914. 4579a.404
- **Same.** 1921. 4579a.181
- **Three plays for Puritans.** London. 1901. 4579a.208
Contents. — The devil's disciple, a melodrama in three acts. — Caesar and Cleopatra, a history in five acts. — Captain Brassbound's conversion, an adventure in three acts.
- **Same.** New York. 1914. 4579a.401
- **Same.** 1919. 4579a.411
- **You never can tell.** A comedy in four acts. London. 1901. 4579a.408
- **Same.** (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Sheldon, Edward.** The boss. A play in four acts. (*In Quinn, A. H., editor.* Representative American plays. New York. 1917.) 4395.212
- **The garden of paradise.** A play in eleven scenes. New York. 1915. 4409b.215
- **"The nigger."** A play in three acts. New York. 1910. 4409b.218
- **Romance.** A play in three acts with a prologue and epilogue. New York. 1914. 4409b.219
- **Same.** (*In Baker, G. P., editor.* Modern American plays. New York. 1920.) 4409b.287
- Sowerby, Katherine G. Rutherford and Son.** A play in three acts. New York. 1912. 4409b.237
- **Same.** (*In Pierce, J. A., editor.* The masterpieces of modern drama. Abridged. Vol. 1. New York. 1919.) 6257.101.1
- Stanwood, Louie Rogers.** The progress of Mrs. Alexander. A comedy in three acts. Cambridge. 1910. 4409b.258
- Stimson, Frederic J.** The light of Provence. A dramatic poem. New York. 1917. 4409b.441

Based on the crusade against the Albigenses in 1208-1209, headed by Simon de Montfort the elder, at Beziers, France.

- Stirling**, W. Edward, and Alfred **Hayes**. *The Mayflower*. A play of the Pilgrim fathers in four acts and a prologue and epilogue. London. 1920. 4409b.310
- Stokes**, Rose Pastor. *The woman who wouldn't*. A drama in three acts. New York. 1916. 4409b.390
- Strange**, Michael, *pseud.* See **Barrymore**, Blanche Marie.
- Street**, Julian Leonard, and Newton Booth **Tarkington**. *The country cousin*. A comedy in four acts. New York. 1921. 4409b.517
- Sutro**, Alfred. *The choice*. A play in four acts. London. 1919. 4579a.295
- *Freedom*. A play in three acts. New York. 1916. 6257.182
- *The perplexed husband*. A comedy in four acts. New York. 1913. 4579a.289
- *The two virtues*. A comedy in four acts. New York. 1914. 6257.175
- *Same*. 1916. 6257.181
- *The walls of Jericho*. A play in four acts. New York. 1906. 4579a.292
- Swinburne**, Algernon C. *Mary Stuart*. A tragedy in verse, in five acts. Boston. 1906. 4579.223
- *Tragedies*. New York. 1906. 5 v. 2566.45
- Contents*. — 1. *The Queen-Mother*, in five acts. 2. *Chastelard*, in five acts. — *Bothwell*: Act 1, David Rizzio; Act 2, Bothwell. 3. *Bothwell*: Act 3, Jane Gordon; Act 4, John Knox; Act 5, The Queen. 4. *Mary Stuart*, in five acts. 5. *Locrine*, in five acts. — *The sisters*, in five acts. — *Marino Faliero*, in five acts. — *Rosamund*, Queen of the Lombards, in five acts.
- Symons**, Arthur. *The harvesters*. A Cornish tragedy in three acts in verse. (*In his Tragedies*. New York. 1916.) 4579a.455
- *The toy cart*. A play in five acts. Dublin. 1919. *A.8702.9
- *Tristan and Iseult*. A play in four acts. London. 1917. *A.8702.7
- Synge**, John Millington. *The playboy of the western world*. A comedy in three acts. Boston. 1911. 4579.205
- *Same*. (*In his Works*. Vol. 2. Dublin. 1910.) 4579.209.2
- *The tinker's wedding*. A comedy in two acts. Boston. 1911. 4579.201
- *Same*. (*In his Works*. Vol. 1. Dublin. 1910.) 4579.209.1
- *The well of the saints*. A comedy in three acts. Boston. 1911. 4579.208
- *Same*. London. 1905. 6579a.110.4
- *Same*. (*In his Works*. Vol. 1. Dublin. 1910.) 4579.209.1
- *Deirdre of the sorrows*. A play in three acts. Dublin. 1911. 4579a.476
- *Same*. (*In his Works*. Vol. 2. Dublin. 1910.) 4579.209.2
- Tarkington**, Newton Booth. *Clarence*. A comedy in four acts. New York. 1921. 4409b.516
- *Same*. (*In Mantle*, B., *editor*. *Best plays of 1919-20*. Vol. 1. Boston. 1920.) 6257.287.1
- *The intimate strangers*. A play in three acts. (*In Cohen*, H. L., *editor*. *Longer plays by modern authors*. New York. 1922.) 6257.340
- *Mister Antonio*. (*In Harper's Magazine*. Vol. 134. Jan.-Feb., 1917.) *1810.1.134
- *Monsieur Beaucaire*. See **Freeman**, Ethel Hale.
- Tarkington**, Newton Booth, and Julian Leonard **Street**. *The country cousin*. A comedy in four acts. New York. 1921. 4409b.517
- Tarkington**, Newton Booth, and Harry Leon **Wilson**. *The Gibson upright*. A play in three acts. Garden City. 1919. 4409b.473
- *The man from home*. A play in four acts. New York. 1908. 4395.205
- Terry**, Joseph Edward Harold. *General post*. A comedy in three acts. New York. 1918. 4409b.452
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Library Notes.

A LIST OF THE MORE IMPORTANT GIFTS RECEIVED SINCE JANUARY 1, 1923, WITH THE NAMES OF THE GIVERS.

- Alexander, Charles E. Düsseldorf Gallery. A series of twenty original etchings by celebrated German artists. Boston. 1888.
Old lines in new black and white. Lines from Lowell, Holmes, Whittier. With illustrations by F. Hopkinson Smith. Boston. 1886.
- Baldry, Mrs. R. E., Brooklyn. Genealogy of the Haines, Rogers, Austin, Taylor, Garwood, Reich and Hunt families. By Dakota R. Baldry. Brooklyn. 1922.
- Belden, Charles F. D. Views of the tomb of King Tut-Ankh-Amen at Thebes, discovered by Mr. Howard Carter on behalf of Lord Carnavon, from the sketches of Hamza Abdalla Carr. By Saleh Lutfi. In English and Arabic. Cairo. 1923.
- Dudley, R. E. Dudley and Devotion. By a descendant. 1923. (Bound manuscript.)
- Eaton, Miss L. W. Scrap book of programs of Boston theatres, 1876-1877.
- Eddy, George Simpson, New York. Photostat copy of "Conciliateur de toutes les Nations d'Europe, ou projet de paix perpétuelle entre tous les Souverains de l'Europe & leurs Voisins. Par P. A. G. (Pierre André Gargaz). 1782.
- Edes, Mrs. Henry H., Cambridge. Annals of the Harvard Class of 1852. By Grace Williamson Edes. Privately printed. Cambridge. 1922.
- Gallagher, Sears. Two etchings by Sears Gallagher: Fishing boats, T. Wharf; In the Fenway.
- Great Britain. Patent Office. Patents for inventions. 16 volumes.
- Hills, Frederick S., Albany. Genealogical notes on the Smock family in the United States. Compiled by John C. Smock. Albany. 1922.
- New York State men. James H. Manning, editor. Albany. 1922. 8 parts. Portraits.
- New York State women. James H. Manning, editor. Albany. 1922. 2 parts. Portraits.
- Lincoln, R. C., Manchester, Mass. Illustrated catalogues of art collections, some priced; three special numbers of The Studio; and two periodicals containing photographs of paintings by Sargent and Blommers.
- Massachusetts Historical Society. Photostat reproduction of "Drake's silver map," from the original in the British Museum.
- Ninth Coast Artillery Corps, New York Guard. The Minute Men of '17. A history of the service rendered during the recent World War by the Ninth Coast Artillery Corps, New York Guard, and the Veteran Corps of Artillery, State of New York. [New York.] 1922.
- Nourse, Annie E. Twenty-seven volumes of music.
- O'Connell, William, Cardinal. Sermons and addresses of his Eminence William Cardinal O'Connell, Archbishop of Boston. Boston. 1922. 7 v.
- Ontario Historical Society. Papers and records and annual reports of the Society. 23 issues to complete files.

- Phoenix Chamber of Commerce, Phoenix, Arizona. Twenty-five photographs of scenes in East Central Arizona, including farms and vineyards, the Roosevelt Dam, the two great canals and the City of Phoenix.
- Quincy, Mrs. Josiah H. Framed picture for West Roxbury Branch. The panorama of the Great Wall of China.
- Rossi, L. Melano. *Storia letteraria d'Italia scritta da una Società di Professori*. Milano. 1897. 9 v.
- Storia politica d'Italia scritta da una Società di Professori*. Milano. 1897. 9 v.
- Russell, Arthur J., Minneapolis. The ancestors and descendants of Abel Russell, Revolutionary soldier from Westford. Compiled by Arthur J. Russell. Minneapolis. 1922.
- Schenkl, J. Pauline, Estate of. Seventy three volumes, by Lytton, Schiller, Scott, Thackeray and others.
- Schirmer, G., through Mr. O. G. Sonneck, New York. Six volumes of music, folk songs and operas. For Brown Collection of Music.
- Second Battalion Armory, New York. Second Battalion, Naval Militia, New York. Outline history, 1897-1922. [New York. 1922.]
- Shepley, George L., Providence. A Rhode Island slaver. Trade book of the sloop Adventure, 1773-1774. From the original manuscript in the Library of George L. Shepley. Providence. 1922.
- Walsh, Hon. David I., U. S. Senate. Speeches of Hon. David I. Walsh, U. S. Senate, 1919-1922. Autographed copy.
- Warner, Joseph B., Estate of, through Roger Warner. Collection of books, miscellaneous works. 302 volumes.
- Waterman, William C., Estate of. A painting by his brother, Marcus Waterman, entitled "Hayfields" (July).
- Wright, Henry B., New Haven. Yale University. The Centennial celebration of the founding of the Yale Divinity School, Oct., 1922. New Haven. 1922.

TEN-BOOK LISTS.

(Issued with the Weekly bulletins of new books.)

The following subjects have been treated since the publication of the last Bulletin:—

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| No. 49. The stars, sun, moon and comets. | No. 56. George Washington. |
| No. 50. Mathematics for the general reader. | No. 57. Abraham Lincoln. |
| No. 51. Dancing. | No. 58. Essays of 1922. |
| No. 52. Collections of plays. | No. 59. City planning and zoning. |
| No. 53. Ancient Egypt. | Prepared by Elisabeth M. Herlihy, Secretary, City Planning Board, Boston, in connection with her lecture: City planning. |
| Prepared by Ashton Sanborn, Librarian, Museum of Fine Arts, in connection with his lecture: Opening the pyramids of Ethiopian kings. | No. 60. Recent wit and humor. |
| No. 54. Boston in fiction. | No. 61. Postage stamps. |
| No. 55. The theory and appreciation of poetry. | Prepared by Clifton Armstrong Howes, S.B., in connection with the first public exhibition of the Boston Philatelic Society, March 19-24, 1923. |
| Prepared by Horace G. Wadlin, Litt.D., in connection with his lecture: What is poetry to you? | No. 62. Lives of living men. |
| | No. 63. Chemistry for the general reader. |

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25. Faneuil	2	to 9 ³	Closed	
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The Central Library.

The Boston Public Library: a Condensed Guide to its use. Free
 How to Find and Procure a Book in the Public Library of the City of Boston. Free
 Weekly List of New Books. Free; not sent by mail
 Quarterly Bulletin. Fourth Series. Free; by mail, .04
 Annual Reports. Free; by mail, .07
 History of the Public Library, by H. G. Wadlin. 1.50; by mail, 1.70
 Domestic Science. 1911. .10; by mail, .14
 Fairy Tales and Folk Stories. .10; by mail, .13
 Books for Boys and Girls. Second edition. Revised. .05; by mail, .09
 1913.
 Bates Hall Index, 1861. Also, Supplement of 1866 (including Theodore Parker Collection). Out of print
 Latin Version of 1493 of the First Letter of Columbus on the Discovery of America. With a new translation. 1890. .50; by mail, .53
 Books in raised type for the Blind. 1894. .50
 German Fiction. 1905. .10; by mail, .18
 Italian Fiction. 1901. .10; by mail, .15
 Libri Italiani Moderni. 1922. .10; by mail, .14
 Modern Ireland. .10; by mail, .15
 Social Reform. 1898. .05; by mail, .09
 Architecture, Construction, Decoration. New edition. 1914. 1.00; Postage extra; Wt., 3 lbs.
 Bibliography of the Anthropology and Ethnology of Europe. 1899. .50; by mail, .56
 Historical Manuscripts in the Public Library. [Texts.] Nos. 1-5. 1900-04. For exchange only
 Index of Pictures and Plans of Library Buildings. 1899. .10; by mail, .13
 Chronological Index to Historical Fiction. 3d edition. In Bulletin from Jan., 1892, to Jan., 1896. (To be issued in a separate work.)
 Economics: selected works in the English language. In Monthly Bulletin, vol. 9, no. 3. 1904.
 Fine and Decorative Arts: books in English suitable for small public libraries. In Monthly Bulletin, vol. 8, no. 12. 1903.
 Housing. 1918. Free
 Memoranda of Lieut. Col. Eld, 1779 and 1780. Original Letters of Earl Percy, 1774-1778. In Bulletin no. 87. 1892.
 Memorandums made in a tour to the Eastern States, 1797, by Robert Gilmor. In Bulletin no. 88. 1892.
 Notes on some writing which may be by Shakespeare in the Library. In Bulletin no. 79. 1889.
 Spanish and Portuguese Books not restricted to "Hall use." In Bulletin no. 84. 1891. Out of print
 A guide to serial publications. Part 1. Out of print

Catalogues of Special Collections.

John Adams Library. Catalogue. 1917. 1.00; by mail, 1.11
 Allen A. Brown Collection of Music. Catalogue. 1908-16. Four volumes in thirteen parts, large quarto, weight, 22 lbs. 10.00
 Allen A. Brown Collection of Books relating to the Stage. Catalogue. One volume, octavo, weight, 4 lbs. 2.50
 Barton Library. Catalogue (complete). 1888. 5.00
 Part 1. Shakespeare Collection. 1880. 3.00
 Part 2. Miscellaneous. 1888. 3.00
 Chamberlain Collection of Autographs. Brief description with portrait. 1897. Also Supplement: Text of four Great American documents. 1898.
 Codman Collection of Landscape Gardening and Works on Forestry. 1899. .10; by mail, .13
 Franklin Library. List of portraits. In Bulletin no. 89. 1892. Out of print
 Galatea Collection. Catalogue. 1898. .15; by mail, .18
 John A. Lewis Library of Early New England Books. Catalogue. In Bulletin no. 89. 1892.
 Prince Library. Catalogue. 1870.
 Thayer Library. Catalogue. In Bulletin no. 100. 1895.
 Ticknor Catalogue of Spanish and Portuguese Books. 1879. In sheets. 5.00

Special Bibliographies.

No. 1. Franklin Bibliography. 1883. Out of print
 No. 2. Spanish Grammars. 1834. Out of print
 No. 3. Index to American Local History. Out of print
 No. 4. Maps in the Publications of the Geographical Society. Out of print
 No. 5. Bibliography of Special Subjects. In Bulletin no. 80. 1890. .05; by mail, .10
 No. 6. Bibliography of the Official Publications of the Continental Congress, 1774-1789. 1888. .50; by mail, .53
 No. 7. Catalogue of Family Histories. Out of print
 No. 8. Higher Education of Women. 1897. .10; by mail, .13
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No. 1. National Defense, Military and Naval Science and Law. (Third edition, 1917.)
 No. 2. Domestic Production and Preservation of Food. Gardening, Canning, Economic Cookery. (Second edition. 1917.) Out of print
 No. 3. Commerce, Industries, and Natural Resources of Russia. 1917. Out of print
 No. 4. Commercial Relations of South America, principally with the United States. 1918.
 No. 5. Reconstruction and Re-education of Disabled Soldiers and Sailors. 1918. Out of print
 No. 6. Freedom of the Seas.
 No. 9. Occupations. Second edition. 1919.
 No. 8. Racial and Territorial Problems Involved in the Settlement of Peace. 1919.
 No. 7. League of Nations. (Third edition. 1919.)
 No. 10. Fiction in Spanish. 1919.
 No. 11. The Rehabilitation and Employment of Returned Soldiers. 1919. Out of print
 No. 12. Americanization. 1919.
 No. 13. Industrial Problems. 1919.
 No. 14. One-act Plays in English, published since 1900. Second edition. 1921.
 No. 15. The Pilgrims of Plymouth. Second edition. 1920.
 No. 16. New England. 1920.
 No. 17. Presidential Elections. 1920.
 No. 18. Nature Studies. Plant and Animal Life. 1921.
 No. 19. Dante. 1921.
 No. 20. Cookery. Out of print
 No. 21. Disarmament and Substitutes for War.
 No. 22. The United States and Japan.
 No. 23. Christmas.

Other Publications.

Boston Philatelic Society. Catalogue of Books on Philately in the Public Library. By mail, .05
 Genealogies and Estates of Charlestown, 1629-1818. By T. B. Wyman. 2 v. 1879. 8.00
 Journal of the Quebec Expedition, 1775. 1886. Journals, 1776 to 1783. 1887. By Henry Dearborn. Each, .75; by mail, .77
 Map of Old Boston, compiled from the Book of Possessions. By George Lamb. 1880. 5.00
 Works of Anne Bradstreet in prose and verse. Edited by John Harvard Ellis. 1867. 10.00
 Benton Family Genealogy. 6.00

Branches.

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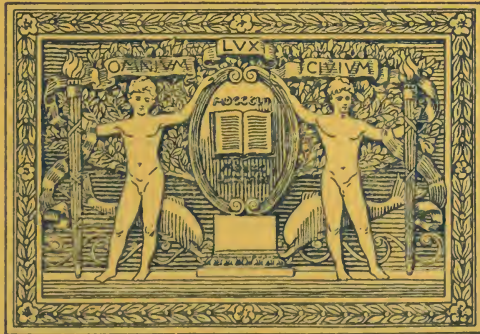
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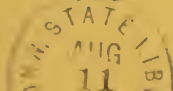
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BOSTON

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1923



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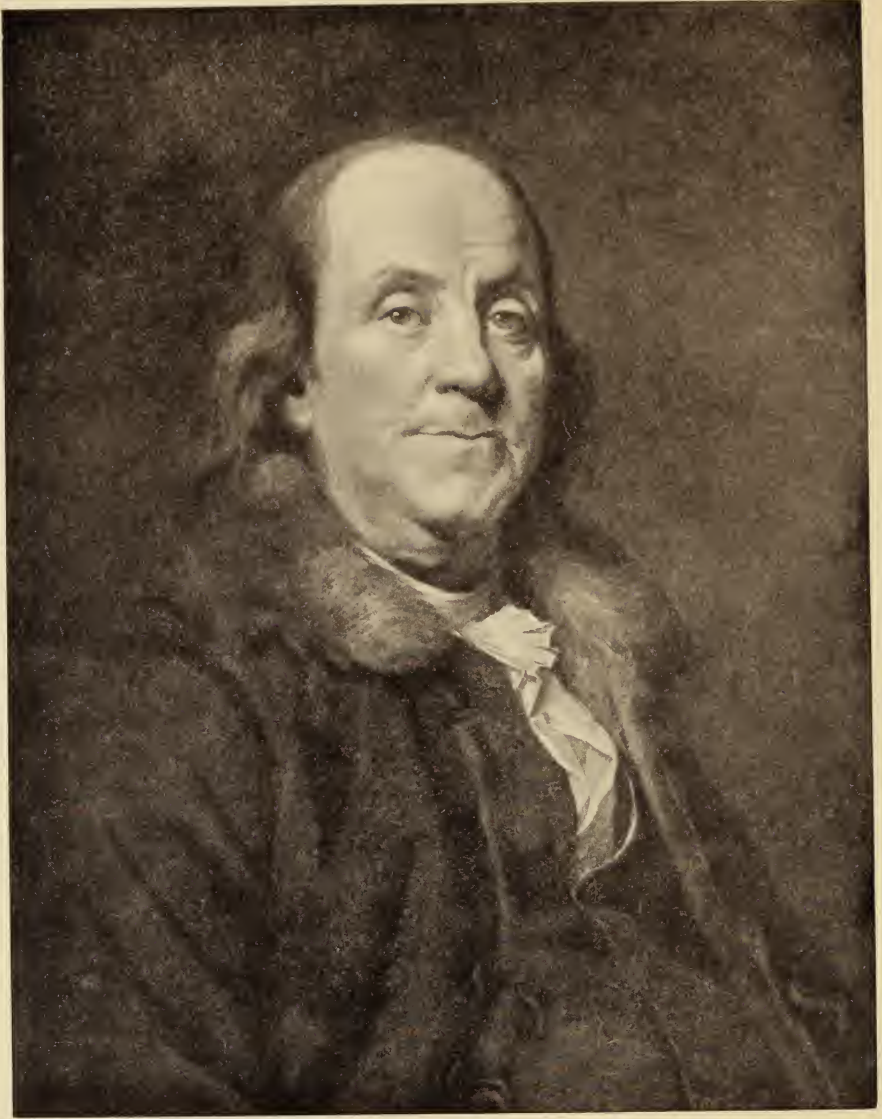
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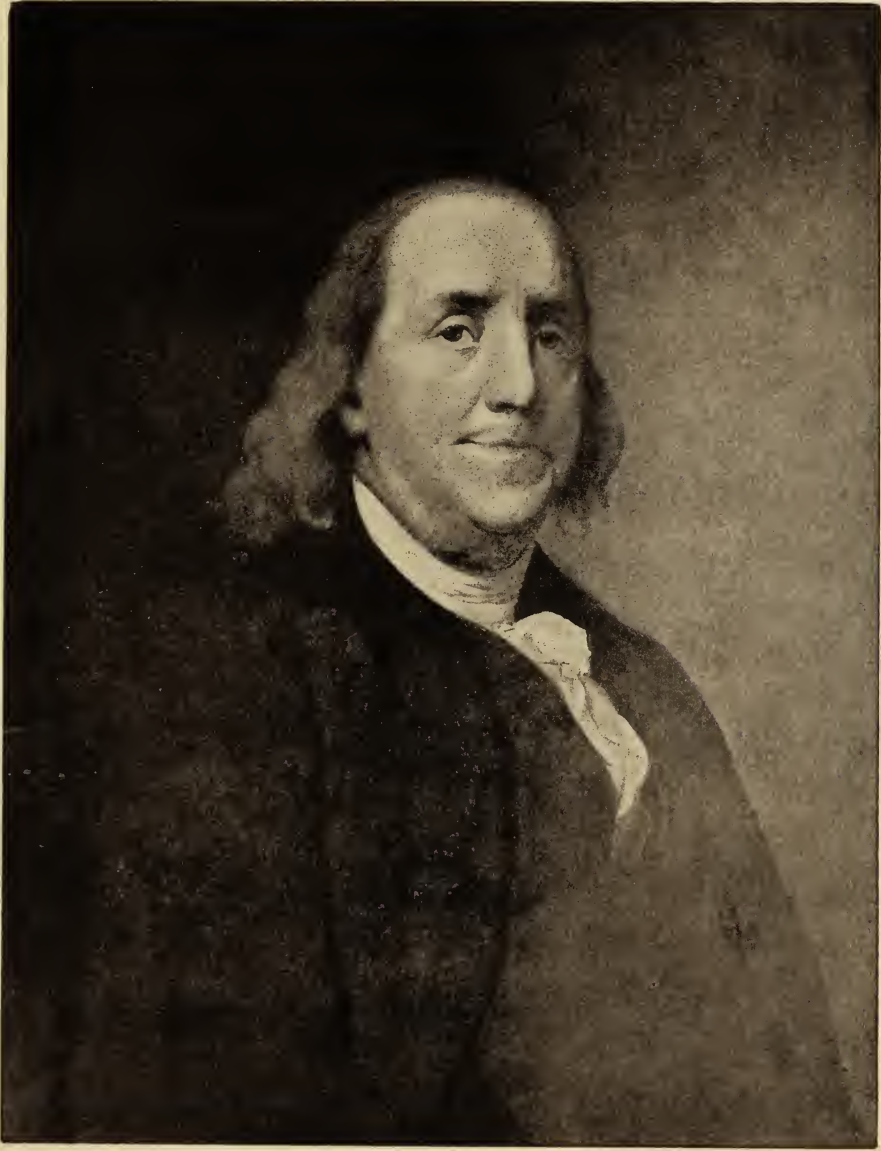
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The Hours of Service at the Central and Branch Libraries and at the Reading Rooms are tabulated on the third page of this cover.



BENJAMIN FRANKLIN

AFTER A PORTRAIT IN OIL BY JOSEPH SIFREDE DUPLESSIS
IN THE POSSESSION OF THE BOSTON PUBLIC LIBRARY.



BENJAMIN FRANKLIN

AFTER A PORTRAIT IN OIL ATTRIBUTED TO JEAN BAPTISTE GREUZE
IN THE POSSESSION OF THE BOSTON PUBLIC LIBRARY.

THE BULLETIN OF The Boston Public Library.

FOURTH SERIES
VOLUME FIVE

April - June, 1923.

No. 2

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THE FRANKLIN LIBRARY.

The City of Boston has honored its greatest son in many ways, large and small, and Benjamin Franklin, philosopher, statesman and citizen of the world might quite conceivably have been even more gratified by some of the lesser tributes to his genius and character than by some of the more ambitious ones. In the spring of 1849 there came into being an organization calling itself the Franklin Scientific and Literary Association, a title which soon shortened itself to the Franklin Literary Association and finally became the Franklin Club. It was a debating society which followed in general plan the *Junto*, founded by Franklin in Philadelphia, about 1728, and its members were young men and boys of Boston and the neighboring towns; it met every two weeks on Friday evenings, and made really serious intellectual demands upon its supporters in its effort to develop a fitness for public service. It argued, for example, on such subjects as "Would the United States be justified in forcibly opening the ports of Japan?" There were also lectures and addresses, especially at its annual meetings, on a great variety of subjects, sometimes very practical, sometimes quite abstruse. At the same time the club did not neglect occasional periods of relaxation when it dined or supped quite elaborately at "Parker's" or danced cotillons at "Papanti's." In September, 1860, when war was seen to be close at hand, and young men such as these were the first to recognize their obligations, measures were taken for the dissolution of the Club, and the twelfth anniversary of its founding was celebrated on March 1, 1861, by a farewell dinner at

the Parker House. All the records and papers were sold to the members at auction. Many familiar names occur on its programmes, such as that of William N. Eayrs, at one time principal of the Park Latin School, and later at the head of a well-known preparatory school; William Everett, long a conspicuous figure among Harvard professors; Thomas Minns, always a generous friend to this Library, and universally recognized as of the highest type of public-spirited citizens; and a brilliant group of the class of 1859 at Harvard, some of whom later made the supreme sacrifice in the union cause.

About two years after the Franklin Club had dispersed, its executors presented to the Public Library the sum of one thousand dollars, the income to be devoted to the purchase of permanently valuable books dealing preferably with questions of government and economics; and in 1879 the funds still remaining in their hands were invested in several sumptuous volumes and added to the Library's possessions.

It may well be that the first of these gifts, coming from a body of youth inspired by the example and career of Benjamin Franklin, directed the attention of the administrative officers of the Library in a somewhat telling manner to the meagre representation given that great man upon its shelves, for in 1869 Mr. Winsor stated: "I have lost no opportunity of securing what I could illustrative of the man and his work." These additions came slowly, however, and at the end of ten years were still inconsiderable. But the second gift from the Franklin Club seems to have prompted Dr. Samuel Abbott Green to a decisive step, for shortly after he made his notable contribution of books, pamphlets, portraits and engravings, all relating in some manner to Benjamin Franklin. This was supplemented by several gifts from various sources, and especially by some important items from the library of Mr. William S. Appleton. All this material, together with that already in possession of the Library, was then set aside as a separate collection, and now forms a very comprehensive list of Franklin's writings and Frankliniana. Dr. Green had been a member of the Board of Trustees of this Library from 1868 to 1878, and from October, 1877, until October, 1878 — the interval between the resignation of Mr. Winsor and the appointment of Judge Chamberlain — he had served as Acting Librarian. Between 1878 and 1884 Dr. Green gave two thousand dollars to the Library, from the income of which purchases of books on American history were to be made. The Franklin Library also has been enriched from time to time from this fund. A catalogue of the Franklin books was printed in 1883, the Preface of which states that "the total number of volumes thus far discovered in the Public Library, written by, printed by or relating to Benjamin Franklin is . . . something over 550." Since the publication of this catalogue 346 volumes have been added and the total now stands at 896. It should be remembered that both

of these enumerations regard the printed matter bound between two covers as one volume, without regard to the number of separate items which it may include; and it may be added that the printed catalogue contained the titles of a number of works which this Library did not then possess, but which it wished to acquire.

In 1906 the Library issued "A list of books on the history and art of printing and some related subjects in the libraries of the City of Boston and the libraries of Harvard College and the Boston Athenaeum. Published in commemoration of the two hundredth anniversary of the birth of Benjamin Franklin." This publication included, in addition to its bibliographical list, a number of reproductions, three of which are re-issued at this time: the portraits by Duplessis and Greuze, and the facsimile of a manuscript letter from Franklin to Samuel Cooper Johonnot. The letter was printed in Smyth's edition of the Writings of Benjamin Franklin, also published in 1906.

Reproductions.

BRIEF SKETCH OF SAMUEL COOPER JOHONNOT.

Samuel Cooper Johonnot, the young man to whom Franklin sent the following good advice, belonged to one of the thirty families of Huguenot refugees who arrived in this country in 1686, and settled in Oxford, Mass. Driven out by the Indian massacre of August, 1696, the Johonnot family, among others, fled to Boston. Gabriel Johonnot, father of Samuel, became an influential citizen of Boston, and was very active in politics, especially at the time of the Boston Tea Party. He headed the committee which returned to Gov. Gage the standard that the latter had presented to the Cadet Company of Boston. He was evidently prosperous for accounts of his estate in Orange Street describe "spacious gardens filled with rare fruit trees, beautiful flowers and shrubs" many of them imported from his native land. Gabriel Johonnot's first wife was Judith Cooper, daughter of the Rev. Samuel Cooper, for whom the oldest son (born in 1768) was named. The Rev. Samuel Cooper was an old and trusted friend of Franklin, and the correspondence which passed between them during Franklin's residence in Paris shows the high confidence which the American envoy placed in the judgment and candor of his clerical friend. At this time Franklin had with him at Passy, his grandson, Benjamin Franklin Bache, and he was fond of entertaining at his table the young friends of his guest, or other American boys who had a claim upon him through his friendship with their parents or guardians; and these lads seem to have given him their affection as well as their admiration. John Quincy Adams was especially attached to Franklin—a feeling which his father was never able to share.

Dr. Cooper had explained to Franklin that his grandson was "sent to France for part of his Education, and as a Pledge of our Affection to that

Nation and our Attachment to the General Views of the Alliance"; and Dr. Franklin offered the opinion in December, 1780, that "Your little Grandson is a fine Boy, behaves genteelly, and takes his learning admirably. Mr. Adams being gone to Holland, has left him in my Care. He does not seem well satisfy'd with his School; and the Master and Mistress complain of his being turbulent & factious and having in him too much of the Insurgent. I give him occasionally my best Advice, and I hope those little unpleasantnesses will by Degrees wear off."

A letter from Franklin to young Johonnot written a little earlier than the one here printed, was published in the New England Historical and Genealogical Register for 1868. It was written in answer to the boy's good wishes for Dr. Franklin's approaching 78th birthday, and the concluding sentence reads: "I am glad to hear that you are intitled to a Prize. It will be pleasing news to your Friends in New England, that you have behaved so as to deserve it. I pray God to bless you a Comfort to them and an Honour to your Country."

It is a little doubtful whether Master Johonnot ever fulfilled these high hopes. He must have returned to America shortly after the date of these letters, for he was graduated from Harvard in 1783. He next studied law with Gov. Sullivan, who considered him an exceptionally brilliant young man; but his French antecedents, combined with the effects of his residence as a student abroad, are said to have caused him "to part with all his American manners and feelings; and although he returned a good scholar and highly polished man, he was unfitted altogether for the practice of his profession among his countrymen. He spoke the modern languages fluently, was full of wit, vivacity and satire, and an extremely pleasant companion."

In 1789 Salmon Chase and Samuel Johonnot were both admitted to the Maine bar, and settled in Portland to practise law. During the next two years Mr. Johonnot succeeded in stirring the town of Portland to its foundations by his gifts of satire and ridicule, and at the end of that time the feeling against him was so bitter that he deemed it advisable to make a hasty exit. He returned temporarily to Boston, but soon set off for Demarara, where he was later (1793) appointed American consul. As an avocation he developed an extensive and highly remunerative commission business, from which he reaped a large fortune. He died there in 1806.

Baby, Jan. 25. 1782.

My Dear young Friend,

Inclosed are two Letters for you which came under my Cover from Boston.

I am glad to hear a good Account of you from M^r. de Marignac. A Gentleman of Lyons has repeatedly wrote to my, proposing to remove you to a School in his Neighbourhood, and tells me that you Desire it. I hope he is mistaken in that. You are plac'd to the Satisfaction of your excellent Grandfather, who is a good Judge of the Place & kind of Education that is best for you, and I hope you will be content with it, make a good use of the Advantages it affords you for Improvement, and not indulge any Fancies of Change. It is time for you to think of establishing a Character for manly Steadiness, which you will find of great Use to you in M^r. Johannot. }

A LETTER FROM FRANKLIN TO "MASTER" JOHONNOT
FROM A MANUSCRIPT IN THE BOSTON PUBLIC LIBRARY.

Life. The Proverb says wisely, A rolling Stone
gathers no Moss. So in frequent changing of Schools
much Time will to you be a Loss of Learning. If I
had not a great Regard for you, I should not take
the Trouble of advising you. I have paid M^r. de
Maignac's Bill for your Expence & Schooling to
the Beginning of next Month, and desiring to hear
from you I continue to be,

Your affectionate Friend.

It is lost, before the Scholar can
be well acquainted with new Rules,
and get into the life of them:—
And Loss of Time

R. Franklin

A LETTER FROM FRANKLIN TO "MASTER" JOHONNOT
FROM A MANUSCRIPT IN THE BOSTON PUBLIC LIBRARY.

A Selected List of Books Recently Added to the Library.

For latest available titles see the current Weekly Lists.

The arrangement is that of a dictionary catalogue, entry being made by author, subject, and title. The printing of a name, usually of an author, in SMALL CAPITALS, indicates that under that name in the main alphabet will be found a fuller entry.

- A B C's**, The, of business. MCKEE. 9330.1A121
- A'top o' the world**. CHAPPLE. 4379.195
- À travers la haute Égypte**. LAGIER. 3059.300
- À travers les lignes ennemies**. WALTZ and TONNELAT. 2303.136
- 'Abd al-Rahmān ibn 'Abd Allāh ibn 'Abd al-Hakam**. The history of the conquest of Egypt, North Africa, and Spain, known as the Futūh Miṣr of Ibn 'Abd al-Hakam. Edited from the manuscripts in London, Paris and Leyden by Charles C. Torrey. New Haven. 1922. *3030a.32.3
Published on the Alexander Kohut Memorial Publication Fund. The Arabic text is pagged separately.
- Academy of Political Science in the City of New York**. Proceedings. LINDSAY and MOON. The money problem. *3560a.150.10.No.2
- Acceptances**. AMERICAN Acceptance Council. Annual address of [the] president. January 19, 1923. 9332.7A44
- STEINER**. The mechanism of commercial credit. Terms of sale and trade acceptances. 9332.7A54
- Accidents**. FISHER. Mental causes of accidents. 7607.165
- Accounting**. BENNETT. Advanced accounting. 3934.231
- FINNEY**. Consolidated statements for holding company and subsidiaries. 3934.301
- MCKINSEY**. Budgetary control. 3934.300
- Accurate tool work**. GOODRICH and STANLEY. 4039.119
- Ackerman, Phyllis**. Wallpaper: its history, design and use. New York. 1923. Plates. 4097.147
- Acquiring skill in teaching**. GRANT. 3599a.623
- Across America by motor-cycle**. SHEPHERD. 2369.234
- Acting**. YOUNG. The flower in drama: a book of papers on the theatre. 6257.411
- Actors**. ARIA. My sentimental self. 4549a.250
- DREW**. My years on the stage. 4343.278
- Adam, James**. BOLTON. The architecture of Robert & James Adam. (1758-1794.) *Cab.60.84.7
- Adam, Robert**. BOLTON. The architecture of Robert & James Adam. (1758-1794.) *Cab.60.84.7
- Adams, Franklin Pierce**. Overset. Garden City. 1922. 4409.399
Humorous bits of prose.
- So there!** [Humorous verse.] Garden City. 1923. 4409.400
- Adams, Samuel Hopkins**. From a bench in Our Square. Boston. 1922. 50.129
- Addingham Parish, Yorkshire, England**. Register of the Parish Church. 1612-1812. Transcribed and edited by George Denison Lumb. [Leeds.] 1920. *2504.236
- Ade, George**. Single blessedness and other observations. [Essays.] Garden City. 1922. 2409a.371
- Adolescence and high-school problems**. PRINGLE. 3599.495
- Adrienne Toner**. [Fiction.] DE SÉLINCOURT. 49.859
- Adventure, The, of living**. STRACHEY. 4548.362
- Adventures**. PAINE. Roads of adventure. 6267.24
- Advertising**. HOTCHKISS and FRANKEN. The leadership of advertised brands. 5639.329
- HOYT**. Training for the business of advertising. 5639.330
- (Public.) LIPPINCOTT**. Outdoor advertising. 5639.331
- (Periodicals.) ADVERTISING Year Book**, The, for 1922. *5639.328
See also Show cards.
- Advertising Year Book, The, for 1922**. Published for the Associated Advertising Clubs of the World. [New York.] 1923. *5639.328
- Aeronautics**. (Dictionaries.) MELE DANDER. Airman's international dictionary: English—French—Italian—German. *4036.31
- Aeschylus**. With an English translation by Herbert Weir Smyth. Vol. I. London. 1922. 4999.83
Contents. — I. The suppliant maidens. — The Persians. — Prometheus bound. — The seven against Thebes.
- Age and area**. WILLIS. 3833.12
- Grapha**. PINCHERLE. I detti di Gesù. *3471.78

- Agresti, Olivia Rossetti. David Lubin. A study in practical idealism. Boston. 1922. Portrait. 4345.347
The preface is A recollection of David Lubin, by William Roscoe Thayer.
- Agricultural and biological publications. CARRIER. The beginnings of agriculture in America. 7998.127
- Agricultural bloc, The. CAPPER. 7569a.168
- Agricultural chemistry. MAHIN and CARR. Quantitative agricultural analysis. 3998.18
- Agriculture. WATERS. Elementary agriculture. 3999.11
— (History.) CARRIER. The beginnings of agriculture in America. 7998.127
— (Periodicals.) MASSACHUSETTS Agricultural College, Amherst, Mass.: Massachusetts Agricultural Experiment Station. Circular. No. 69. October, 1922. *7997.104
— (United States.) CAPPER. The agricultural bloc [in the United States Congress]. 7569a.168
— WRIGHT. Bank credit and agriculture under the National and Federal Reserve banking systems. 9332.3a16
See also Cooperative agriculture.
- Airedale terriers. BAKER. The Airedale terrier standard simplified. 6009b.139
- Airman's international dictionary. MELE DANDER. *4036.31
- Aitken, William, *electrician*. Automatic telephone system. Vol. 1: Circuits and apparatus as used in the public services. New York. 1922. Illus. Plans. *8016.368
- Akkar, *pseud.* See RACCA, Carlo.
- Alanic, Mathilde. . . et l'amour dispose. Roman. Paris. [1922.] 6698.404
- Alcuin Club: Prayer Book revision pamphlets. FREERE. The primitive consecration prayer. 3449a.467
- Aldington, Hilda Doolittle. Hymen. [Verse.] New York. 1921. *P.85.9.1
- Alexander, Jerome. Glue and gelatin. New York. 1923. Plate. Plan. 8031a.35
- Alexander's bridge. [Fiction.] CATHER. 48.608
- Alexandra Feodorovna, *Empress of Nicholas II. of Russia*. DEHN. The real tsaritsa. 3069.552
- Allan, Luke. The return of Blue Pete. New York. [1922.] 50.96
A story of the Canadian Royal Mounted Police.
- Allcut, Edgar Alfred, and Charles J. King. Engineering inspection. New York. [1922.] Illus. Plans. Tables. 4030.35
Confined to mechanical engineering, including tests of materials and the inspection of finished machines.
- Allegories. BAKER. Old coins. [Allegorical tales.] 4406.173
- Alliteration. EVANS. Allitteratio Latina; or, alliteration in Latin verse reduced to rule. 2938.127
- Allotropy. SMITS. The theory of allotropy. 3977.203
- Alloys. VICKERS. Metals and their alloys. *4018.417
- Almanacs. LUTHERAN World Almanac, The, and annual encyclopedia for 1921-23. *3540a.45
- Aloha, yacht. VOGEL. Aloha around the world. 2265.55
- Alumni Cantabrigiensis. UNIVERSITY of Cambridge: Alumni. *2490.46
- Alvarez, Alejandro. International law and related subjects from the point of view of the American continent. A report on lectures delivered in the universities of the United States, 1916-1918. Washington. 1922. *3614.86.48
- Amaducci, Paolo. Il XXI canto del Paradiso letto nella Sala di Dante in Ravenna, il 22 giugno 1919. Ravenna. [1922.] Portrait. 4798.90
- Amateur theatricals. (Works about.) KOCH. Play production for amateurs. 6257.361; *3592.191.1.No.14
— STRATTON. Producing in little theaters. 6257.355
- Amateur's book of the garden series. BARNES. House plants and how to grow them. 3999.348
- Amazing inheritance, The. [Fiction.] STERRETT. 50.97
- America in Spitsbergen. DOLE. 2265.87
- America's Making, Inc. New York, 1921: Russian Section. Guide book. New York. 1921. Illus. Maps. 4472.198
- American Academy of Political and Social Science: Annals. PATTERSON. Western Europe and the United States. *3565.109.104
— WELTON and CRENNAN. The Federal Reserve System—its purpose and work. *3565.109.99
- American Art Association, New York, auctioneers. BENEDICT. Illustrated catalogue of acts and laws of the colony and state of New York and of the other original colonies and states. *2150.68
— BUTLER. Illustrated catalogue of notable first-editions of English authors. *2185.67
- American Bar Association: Addresses. BECK. The Constitution of the United States. [With an address on The revolt against authority, before the American Bar Association.] 4329.386
- American Brotherhood of Free Reading for the Blind, Los Angeles, Cal.: Publications. BROWN. Country neighbors. 7134.32
— STAPLES. Just talks on common themes. [Essays.] 7130.147
- American Chemical Society: Monograph series. ALEXANDER. Glue and gelatin. 8031a.35
- TUTTLE. The analysis of rubber. 8039.261
- American Civic Association: Addresses. KEHR. A nation plan a basis for all local planning. 4099a.298
- American dressmaking step by step. COATES. 6006.143
- American Expeditionary Forces, European War. CONWAY and SHUFORD. History [of the] 119th Infantry, 60th Brigade, 30th Division, U.S.A. Operations in Belgium and France, 1917-1919. *20th.254.119.1
— HUIDEKOPER. The history of the 33rd Division, A.E.F. *20th.251.33.1
— SMITH. Roster of Company D and brief history of the First Battalion, 318th Infantry, Eightieth Division. *20th.254.318.1
— WHITNEY. The tempering of the dough-boy. 2308h.19

- American Federation of Labor.** CARROLL. Labor and politics: the attitude of the American Federation of Labor toward legislation and politics. 9331.8873a40
- American historical series.** FRANK. A history of Rome [to 575 A.D.]. 2758.38
- American Institute of Graphic Arts.** McMURTRIE. The corrector of the press in the early days of printing. *6112.178
- American Library Association, Publishing Board: Publications.** MUDGE. New guide to reference books. *2204.61
- American Loyalists.** CODY. The King's arrow: a tale of the United Empire Loyalists. 50.116
- HERRINGTON. Pioneer life among the Loyalists in Upper Canada. *4419a.127
- American Machinist gear book.** LOGUE. 4031a.18A
- American mathematical series.** RIETZ. Mathematics of finance. 3939.332
- American nerves and the secret of suggestion.** DURYEA. 5609.194
- American Peace Society: Publications.** CALL. The Federal Convention of 1787. 4221.364
- American Printing House for the Blind, Louisville, Ky.: Publications.** COMMON Prayer, Book of. Collects, epistles and gospels and the service of Holy Communion. 7122.17
- American problems.** MOREHOUSE and GRAHAM. 3568.370
- American rhythm, The.** AUSTIN. 2398.219
- American Technical Society: Publications.** BURT. Steel construction. 4023d.1
- DERR. Cyclopedia of engineering. *4030d.2
- American Telephone and Telegraph Company.** Plan for employees' pensions, disability benefits and death benefits. [Boston. 1920.] *7569a.230
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- Carter, James Richard.** Remarks at the testimonial dinner tendered him by business friends at the Algonquin Club. [Boston. 1921.] Portrait. 4449a.415
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- Cartmell, Madison.** Stores and materials control, including procurement by manufacture and by purchase. New York. 1922. Plates. Diagrams. 4012.467
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- Catalogues.** See LIBRARIES.
- Catalysis.** FALK. Catalytic action. 8294.2
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- Celebrities.** BAGGER. Eminent Europeans. 2246.118
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- **HAMILTON.** Forty years on. 4547.40
- **WALKER.** From sawdust to Windsor Castle. 4545.200
- Celestial mechanics.** POOR. Gravitation versus relativity. 5967.204
- Cement, Colored.** LEMOS. Color cement handicraft. 8087.126
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- Chats on photography.** WALLINGTON. 8069a.200
- Chaussée des Géants, La, roman.** BENOIT. 6698.623
- Cheating the junk-pile.** PEYSER. 6009.324
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- Chemical engineering.** See ENGINEERING. (Chemical.)
- Chemical engineering library.** GRIFFITHS. The general principles of chemical engineering design. 8031.142
- Materials of chemical plant construction — non-metals. 8031.144
- MALAN and ROBINSON. The weighing and measuring of chemical substances. 8031.143
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- (Analysis.) MAHIN and CARR. Quantitative agricultural analysis. 3998.18
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- (History.) VENABLE. History of chemistry. 8261.1
- (Inorganic.) DENHAM. An inorganic chemistry. 3979.272
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An autobiography of the childhood and early womanhood of a woman physician.
- Children.** MARTIN. The luxury of children, & some other luxuries. *A.5675.2
— (Education.) LYNCH. Bookless lessons for the teacher-mother. 7598.244
— — PATRI. Child training. 7598.243
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Children's stories. ROBINSON. Juvenile story writing. 2559a.346
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- China Educational Commission.** Christian education in China. A study made by an educational commission representing the mission boards and societies conducting work in China. New York City. [1922.] Tables. 3597.16
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- Chinese language.** (Works in Chinese.) BIBLE. New Testament. Luke. [Gospel of Luke. In Chinese Mandarin dialect.] 3412.31
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Chips of jade. GUITERMAN. 3029a.18
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Choisy, François Timoléon de. MÉLIA. L'étrange existence de l'abbé de Choisy. *4695.33
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— (Divinity.) GORE. The deity of Christ. 3479.249
— (Ministry.) SHATFORD. Jesus' teachings. By Shakespeare's spirit . . . 3498.229
— (Person and office.) GORE. Belief in Christ. 3479.248
— (Passion.) LAI. The Passion of Our Lord. 3479.256
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- Christ and international life.** TURBERVILL. 3479.246
- Christian art.** VOLBACH. Metallarbeiten des christlichen Kultes in der Spätantike und im frühen Mittelalter. 4067.151
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— PYM. Psychology and the Christian life. 3499.302
- Christian Science.** GREENWOOD. Footsteps of Israel from Eden to the city of God. 2299a.117
- Christian unity.** COMMITTEE on the War and the Religious Outlook. Christian unity: its principles and possibilities. 5448.194
Christian vindication, The, of patriotism. STEVENSON. 3589.409
- Christianity.** BEVAN. Hellenism and Christianity. 3499.247
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- Churches of London.** REYNOLDS. The churches of the City of London. 4109a.55
- Cincinnati Bar Association.** 1872-1922. Celebration of fiftieth anniversary. Cincinnati. 1922. Portraits. *7633.38
- Circus.** WALKER. From sawdust to Windsor Castle. 4545.200
- Cities.** ROWNTREE. Poverty: a study of town life. 9361.a5
- Citizens' library.** WILLIAMS. The law of city planning and zoning. *4099a.251
- Citizens' Bureau, Cleveland.** The Citizens' Bureau. ("To advise and assist the foreign born.") Cleveland, O. [1922.] Illus. Facsimiles. Chart. 3575.276
- Citizenship.** (United States.) ASHLEY. The practice of citizenship in home, school, business, and community. 4329.392
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— — SNEDDEN. Civic education, sociological foundations and courses. 3575.280
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- Civil War relics.** OVERMEYER. [Catalogue of Civil War relics and books in [his] collection.] *420th.109.9
- Civilization.** RIBBANY. Wise men from the East and from the West. 3048.257
— RODÓ. Ariel. *A.7552.1
— STODDARD. The revolt against civilization. 3567.393
— (History.) WALSH. What civilization owes to Italy. 5567.221
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- Davidson, Randall Thomas.** *Archbishop of Canterbury, compiler.* The five Lambeth Conferences [1867, 1878, 1888, 1897 & 1908]. London. 1920. 3547.108
- Davies, W. H.** The hour of magic and other poems. London. [1922.] Plates. *A.2134.1
- Davis, Frederick C.** Making your camera pay. New York. 1922. 8068.264
- Davis, Jefferson.** SCHAFF. Jefferson Davis: his life and personality. 4349.381
- Davis, William Stearns.** A short history of the Near East (330 A.D. to 1922). New York. 1922. Maps. 3087.167
- Dawes, Charles Gates.** The first year of the budget of the United States. New York. 1923. Portraits. Tables. 9353.291a2
- Dawson, Major Alec John.** Everybody's dog book. New York. [1922.] Plates, one colored. 6009b.141
- Dawson, Coningsby William.** Christmas outside of Eden. [Fiction.] New York. 1922. Plates. 4399a.363
A story of Adam and Eve and the birth of their first child, which the author connects with the birth of the Christ Child.
- Day, Holman Francis.** Joan of Arc of the North woods. New York. [1922.] 50.99
- Day, The, of the beast.** [Fiction.] GREY. *4408.268
- Daye, Stephen.** UNIVERSITY PRESS, Cambridge, Mass. An historical sketch of the Stephen Daye Press, the first printing press in what was formerly British North America. Also a list of titles printed on this famous press from 1638. to 1658. 6119.211
- De Sélincourt, Anne Douglas Sedgwick.** Adrienne Toner. A novel. Boston. 1922. A story of an Anglo-American marriage. 49.859
- Dead, Worship of the.** PATON. Spiritism and the cult of the dead in antiquity. 3498.227
- Deaf and dumb.** CLARKE School Association. The land of silence. 7595.111
- (Periodicals.) SPEECH Readers Guild of Boston. Annual report, 6th, May, 1922. *5595.176
- Deal family.** CAMPBELL. Genealogical account of the ancestors in America of Joseph Andrew Kelly Campbell and Eliza Edith Deal (his wife). *4434.659
- Death, The, of Alcestis, play.** HOUSMAN. The wheel. *A.4291.4
- Declaration of Independence, 1776.** BECKER. The Declaration of Independence: a study in the history of political ideas. 4429a.143
- Decoration.** COLE. Heraldry and floral forms as used in decoration. *8062.147
- ELLWOOD. English furniture and decoration. 1680-1800. *4093.259
- INTERNATIONAL Silver Company. Solid silver in the modern American home, showing the new trends in silver usage as developed by modern decorators. 4063.113
- JENNINGS and ROTHERY. The modern painter and decorator. *4097.99
- LEMOS. Color cement handicraft. 8087.126
- VANDERWALKER. Painting and decorating working methods. 4023c.10
- Dedication exercises of the Oscar C. Tugo Circle, Pasteur & Longwood Avenues, Boston, October 18, 1921, in memory of the first enlisted man in the American Expeditionary Force to be killed by the enemy.** Boston. 1922. Portrait. Plates. *"20th". 296b.2
- Deerr, Noël.** Cane sugar: a textbook on the agriculture of the sugar cane, the manufacture of cane sugar, and the analysis of sugar-house products. 2d (revised and enlarged) edition. London. 1921. Illus., many colored. Plans. Charts. 8031b.23
- Defence, A, of cosmetics.** BEERBOHM. *A.681.1
- Deficiencies in reading ability.** GRAY. 3599a.637
- De Foe, Daniel.** JACKSON. Robinson Crusoe, social engineer. 3569.458
- Dehan, Richard, pseud.** See GRAVES, Clotilde Inez Mary.
- Dehn, Lili.** The real Tsaritsa. London. [1922.] Portraits. Facsimiles. 3069.552
Contains an account of the Russian Revolution of 1917.
- Dekker, Thomas.** The seven deadly sins of London. Edited by H. F. B. Brett-Smith. Boston. 1922. Facsimile title-page. 4559a.355.4
- Delafield, E. M., pseud.** See DE LA PASTURE, Edmée Elizabeth Monica. 3569.458
- De La Pasture, Edmée Elizabeth Monica.** (E. M. Delafield.) The optimist. New York. 1922. 50.134
- Delivery systems.** SANDERS. Ice delivery. 5648.186
- Dell, Floyd.** King Arthur's socks and other [Greenwich] Village plays. New York. 1922. 4409b.491
One-act plays.
- Demi-roi, Un: le Duc d'Épernon.** MOUTON. 4659.80

- Democracy.** McLAUGHLIN. Steps in the development of American democracy. 4229.275
- MATHEWS. The validity of American ideals. 3575.278
- De Morgan, Augustus.** Essays on the life and work of Newton. Edited, with notes and appendices, by Philip E. B. Jourdain. Chicago. 1914. Portrait. 6549a.182
- Denham, H. G.** An inorganic chemistry. London. 1922. Illus. Diagrams. Tables. 3979.272
- Dennis, Clarence James.** Digger Smith. [Verse.] Sydney. 1919. Plates, one colored. *A.2241d.1
- Dennison Manufacturing Co., Boston.** How to make crepe paper flowers. [Boston. 1922.] Illus. Plans. 4067.156
- How to make paper costumes. [Boston. 1922.] Illus. 8076.305
- Depreciation.** RIGGS. Depreciation of public utility properties and its relation to fair value and changes in the level of prices. 9381.0973a9
- SALIERS. Depreciation: principles and applications. 9381.0973a54
- Derelicts, play.** CALDERON. Eight one-act plays. 6257.429
- Dernier viking, Le, roman.** BOJER. 6671.812
- Dernière lettre, La, écrite par des soldats français tombés au champ d'honneur, 1914-1918.** Paris. [1922.] 2309b.482
- Derr, Louis, editor.** Cyclopedia of engineering. A complete manual of steam and machine-shop practice. Chicago. 1920, 21. Plates, some colored. Plans. Diagrams. Charts. *4030d.2
- Derrière les vieux murs en ruines, roman.** LENS. 6698.482
- Des artistes.** MIRBEAU. 4089a.26
- Des Gachons, Jacques.** Comme une terre sans eau. Roman. [6^e édition.] Paris. [1915.] 6698.640
- A story of the European War.
- Des Ombiaux, Maurice.** Les premiers romanciers nationaux de Belgique. Paris. 1919. 4679.202
- Contents. — La littérature française en Belgique. — Charles Decoster. — Camille Lemonnier. — Georges Eckhoud. — Georges Rodenbach. — Eugène Demolder. — Les revues littéraires.
- Descharmes, René.** Autour de Bouvard et Pécuchet. Études documentaires et critiques. Paris. 1921. Tables. 4673.114
- At head of title, Le centenaire de Gustave Flaubert. Bouvard et Pécuchet is the title of one of Flaubert's novels.
- Design.** GAGE. Applied design for printers. 8039c.43
- LEMOS. Applied art: drawing, painting, design and handicraft. 8068.279
- Despard, Edward Marcus.** OMAN. The unfortunate Colonel Despard, and other studies. 4558.91
- Detective stories.** CARLYLE. The fugitive millionaire. 49.977
- CHESTERTON. The man who knew too much. 50.128
- DUTTON. The shadow on the glass. 50.162
- FLETCHER. The Charing Cross mystery. 50.182
- — The lost Mr. Linthwaite. 50.149
- GAUL. Five nights at the Five Pines. 49.978
- GREEN. The step on the stair. 50.154
- HANSHEW. The riddle of the spinning wheel: being an exploit in the career of Hamilton Cleek, detective. 50.144
- HOLLAND. The house of delusion. 50.95
- LE QUEUX. Tracked by wireless. 50.158
- LIVINGSTON. The mystery of the twin rubies. 50.209
- OSTRANDER. McCarty incog. 50.145
- PHILLPOTTS. The red Redmaynes. 50.143
- TERHUNE. The pest. 50.190
- TRACY. The Pelham affair. 50.197
- WILLIAMS. The body in the blue room. 49.864
- WOODROW. Swallowed up. 50.159
- Determinants.** FEW. Elementary determinants for electrical engineers. 8010.215
- Detroit, Mich., Public Library.** Burton Historical Collection: Publications. VALPEY. Journal. *4413.170
- Detroit Convention and Tourists' Bureau.** Beautiful and dynamic Detroit. [Detroit. 1922.] Illus. Maps. 4375.95
- Detti, I, di Gesù.** PINCHERLE. *3471.78
- Detweiler, Frederick G.** The Negro press in the United States. Chicago. [1922.] 6197.145
- Development, The, of the British Empire.** ROBINSON. 4517.231
- Deventer, Jacob van.** Atlas des villes de la Belgique au XVI^e siècle. Cent plans exécutés sur les ordres de Charles-Quint et de Philippe II, reproduits en fac-similé chromographique par l'Institut national de géographie, à Bruxelles. Bruxelles. [1884-1922.] 22 parts. Maps. *Map 76.4
- Each facsimile is accompanied by a description written by a specialist.
- Devotion, Books of.** PHILIP. The devotional literature of Scotland. 3449a.317
- Diana, whaleship.** SMITH. From the deep of the sea: being the diary of the late surgeon of the whale-ship *Diana*. 6269.192
- Diaries.** GREENE. The lone winter. 3998.87
- SCHLUETER. A lady's maid in Downing Street. 2546.207
- SMITH. From the deep of the sea: being the diary of the late surgeon of the whale-ship *Diana*. 6269.192
- VALPEY. Journal. *4413.170
- WALKER. Steel: the diary of a furnace worker. 4407.722
- WEST. Private diaries of the Right Hon. Sir Algernon West, G.C.B. 4548.210
- WOOLMAN. The journal and essays of John Woolman. 5546.89
- Dickens, Charles.** From the Pickwick papers. Compiled and arranged by Frank Speaight. London. [1919.] 2579a.320
- MATY. Dickensian inns & taverns. *2465.163
- Dictionary, A, of religion and ethics.** MATHEWS and SMITH. *3430a.47
- Diemer, Hugo.** Factory organization and administration. 3d edition. New York. 1921. Illus. Charts. 4012.456B
- Dies and die-making.** BUTLER and HALL. Die and press-tool work. 4039a.30
- Diesel engines.** LAMB. The running and maintenance of the marine Diesel engine. 4033a.3
- ROSBLOOM and SAWLEY. The 20th century guide for Diesel operators. *4034.58

- SOTHERN. Notes and sketches on marine Diesel oil engines. 4033a.2
- Dieux, Les, s'en vont.** [Roman.] MONLAUR. 6698.511
- Difficult border, The.** [Play.] HALMAN. Set the stage for eight. 4409b.533
- Digger Smith.** [Verse.] DENNIS. *A.2241d.1
- Dim lantern, The.** [Fiction.] BAILEY. 50.157
- Dimick, Howard T.** Modern photoplay writing: its craftsmanship. Franklin, O. 1922. 6257.409
- Dimock, George Edward.** VASSAR mediæval studies [in memory of George E. Dimock]. By members of the faculty of Vassar College. Edited by Christabel Forsyth Fiske. *2253.68
- Diplomacy.** FULLER. Bismarck's diplomacy at its zenith. 2305.46
- MOWAT. A history of European diplomacy, 1815-1914. 2309.28
- SATOW. A guide to diplomatic practice. 3615.41
- Diplomatic life.** HENDRICK. The life and letters of Walter H. Page. 4343.306
- STRAUS. Under four administrations, from Cleveland to Taft. 4226.333
- Directing study.** MILLER. 3598.487
- Directly-useful technical series.** BATSON and HYDE. Mechanical testing. Vol. 1: Testing of materials of construction. 4014.366
- Directories.** (Chicago.) RAND, McNally & Co. New street number guide and complete city railway directory of Chicago. *4479a.254
- (East Providence, R. I.) EAST PROVIDENCE Directory. 1921/22.
- *Directory Coll. Annex 4
- (Harvard College.) HARVARD College: Student Council. The Harvard University register. 1922/23. *4483.407
- (Laconia, N. H.) LACONIA city directory, 1919/20, including Lakeport and the Weirs. *Directory Coll. Annex 4
- Disabled soldiers.** HOLT. The light which cannot fail: true stories of heroic blind men and women. 2308f.20
- Disarmament.** (International.) [COLLECTION, A, of pamphlets and leaflets on disarmament.] *2302.362
- Disenchantment.** [Essays.] MONTAGUE. 2309g.194
- Dismal Swamp.** BYRD. Description of the Dismal Swamp and a proposal to drain the Swamp. **G.303.74
- Disruption, The, of Virginia.** MCGREGOR. 4328.188
- Distillation.** YOUNG. Distillation principles and processes. *8031.139
- Distinguished American artists.** POUSETTE-DART. Childe Hassam. 4089a.252
- Robert Henri. 4089a.251
- Diving.** BARNES. Swimming and diving. 4007.311
- Dix, William Frederick, and Randall Salisbury.** Man and the two worlds. A layman's idea of God. New York. 1922. 3457.306
- Dixon, Roland Burrage.** The racial history of man. New York. 1923. Plates. Tables Maps. 3822.319
- Doctors' Commons.** SENIOR. Doctors' Commons and the old Court of Admiralty. 5695.26
- "Documents ésoériques, Les."** VILLARS. Le comte de Gabalis. 6698.572
- Dodwell, Henry Herbert.** Duplex and Clive: the beginning of empire. London. [1920.] 3047.424
- On the early history of the British in India.
- Dog, The.** [Play.] HALMAN. Set the stage for eight. 4409b.533
- Dog stories.** MORLEY. Where the blue begins. 49.996
- TERHUNE. Lochinvar luck. 50.156
- The pest. 50.190
- Dogs.** DAWSON. Everybody's dog book. See also Airedale terriers. 6009b.141
- Dole, Nathan Haskell.** America in Spitsbergen. The romance of an Arctic coalmine. Boston. 1922. 2 v. Portraits. Plates, some colored. Maps. 2265.87
- The Arctic coal mine was that of the Arctic Coal Co. established by Frederick Ayer and John Munro Longyear.
- Domestic economy.** FALES. The easy house-keeping book. 6009.326
- KORZENIOWSKI. A handbook of cookery for a small house. 8009a.417
- PEYSER. Cheating the junk-pile. 6009.324
- PHILLIPS. The servantless house. 6006.144
- Domestic fuel consumption.** BARKER. 4037.28
- Dominion home rule in practice.** KEITH. 4517.255
- Don Rodriguez.** [Fiction.] PLUNKETT. 49.984
- Donnay, Maurice Charles, and André Rivoire.** La belle Angevine. Comédie en trois actes. [Paris.] 1922. Illus. *6671.772
- Donovan, John Joseph, and others.** School architecture: principles and practices. New York. 1921. Illus. Map. Plans. Charts. *8094.153
- Doom, The, of Admetus, play.** HOUSMAN. The wheel. *A.4291.4
- Dorado, the fish.** HILLS and DUNBAR. The golden river: sport and travel in Paraguay. 4465.363
- Dossenbach, Frederick.** How to see Switzerland: a practical guide. New York. [1922.] Plates. Map. Tables. 4868.113
- Doubt and other things, verse.** VEDDER. *A.9264.2
- Douglas, Olive Eleanor.** Ann and her mother. New York. [1922.] 50.90
- The scene is laid in a Scotch village.
- Down the Yellowstone.** FREEMAN. 4473.49
- Downing, Elliot Rowland.** A naturalist in the Great Lake region. Chicago. [1922.] Illus. Maps. Geological sections. Tables. Charts. 5829a.209
- Doyle, Sir Arthur Conan.** The coming of the fairies. New York. [1922.] Portraits. Plates. 3498.217
- A presentation of evidence concerning the existence of fairies.
- Doyle, William Joseph Gabriel, S. J.** A year's thoughts. London. 1922. Portrait. 3469.231
- A collection of "spiritual advice and resolutions."
- Drago, Harry Sinclair.** Suzanna. A romance of early California. New York. [1922.] Plate. 50.140
- Drago, Harry Sinclair, and Joseph Noel.** Whispering sage. New York. 1922. Plate. 49.981
- The scene is laid on the plains of Nevada; Basque sheepmen are introduced as characters.

- Drake's Silver map.** (British Museum.) [Photostat copy of a picture showing both sides of the disk. Boston. 1922?] Size, $4\frac{1}{2} \times 6\frac{3}{4}$ inches. **No. 22 in *Map 77.3** Accompanied by a typewritten sheet of explanatory text.
- Drama.** (Bibliography.) **ARVOLD.** The Little Country Theatre [at Fargo, North Dakota. With bibliographies and a list of one-act plays]. **6257.436**
- **LEONARD.** The Atlantic book of modern plays. With annotated bibliography. **6257.443**
- **STRATTON.** Producing in little theaters. [With lists of plays.] **6257.355**
- (Construction.) **DIMICK.** Modern photoplay writing: its craftsmanship. **6257.409**
- **WILDE.** The craftsmanship of the one-act play. **6257.426**
- (History and criticism.) **ARCHER.** The old drama and the new: an essay in revaluation. **6257.424**
- **FRYE.** Romance & tragedy. [Essays.] **4555.178**
- **GOLDBERG.** The drama of transition: native and exotic playcraft. **6257.440**
- **SAYLER.** The Russian theatre. **3067.84**
- **WOOLLCOTT.** Shouts and murmurs: echoes of a thousand and one first nights. **4395.228**
- (Study and teaching.) **LAY.** A study course in modern drama: program for women's clubs. **6257.357**
- Drama, The, of transition.** **GOLDBERG.** **6257.440**
- Dramas.** **ANDREEV.** The waltz of the dogs. A play in four acts. **3067.87**
- **BAX.** Polite satires. Containing The unknown hand, The volcanic island, Square pegs. **4579a.548**
- **BENJAMIN.** Les plaisirs du hasard. Comédie en quatre actes. **6671.771**
- **BERNARD.** My love . . . mon amour. Comédie en quatre actes. **6671.765**
- **BOURDET.** L'heure du berger. Comédie en trois actes. **6671.766**
- **BRANDANE and YUILL.** Glenforsa: a play in one act. **6257.227.24**
- **BYNNER.** A book of plays. ***4409b.290**
- **CABELL.** The jewel merchants. A comedy in one act. ***A.1303.5**
- **CHAPIN.** The philosopher of Butterbiggens. A play in one act. **6257.227.20**
- **DELL.** King Arthur's socks and other [Greenwich] Village plays. **4409b.491**
- **DONNAY and RIVOIRE.** La belle Angevine. Comédie en trois actes. ***6671.772**
- **DURAN.** Plays of old Japan. **5028.45**
- **GALLINA.** La famegia del santolo. Commedia in tre atti. **2778.172**
- **GIAFFERI.** Les uns chez les autres. Comédie en un acte. **No. 2 in 6671.769**
- **HALMAN.** Set the stage for eight. **4409b.533**
- **HOUSMAN.** The wheel. [Three plays.] ***A.4291.4**
- **HOWARD.** Sir Robert Howard's comedy "The committee." ***4491.186.7.No.1**
- **KAISER.** From morn to midnight. A play in seven scenes. **6899a.337**
- **KÖRI.** Kanawa: the incantation. A play for marionettes. **6257.227.15**
- **LANGNER.** Five one-act comedies. **6257.428**
- **LE BARGY.** Une danseuse est morte. Pièce en trois actes. **No. 1 in 6671.769**
- **LEONARD.** The Atlantic book of modern plays. **6257.443**
- **MARSTON.** Antonio and Mellida & Antonio's revenge. 1602. ****G.4077.52**
- **MÉRÉ.** La flamme. Pièce en quatre actes. **6671.762**
- **MOLNAR.** Fashions for men and The swan. **4879.98**
- **MOSES.** Representative one-act plays by continental authors. **6257.353**
- **PIESHKOV.** The lower depths. **3067.88**
- **PIRANDELLO.** Three plays: Six characters in search of an author. — "Henry IV." — Right you are! (If you think so.) **2778.132**
- **REID.** Florence Nightingale. **4409b.526**
- **SALMON and SAUNIER.** Natchalo. (Le commencement.) Scènes de la Révolution russe. Pièce en trois actes et un prologue. **6671.770**
- **SAUNDERS.** Magic lanterns. **4409b.535**
- **SHERIDAN.** The rivals. **6569a.506**
- **TCHERKHOV.** The cherry orchard. **3067.88**
- The three sisters. **3067.88**
- **Uncle Vanya.** **3067.88**
- **TOLSTOI.** Tsar Fyodor Ivanovitch. **3067.88**
- **YEATS.** Plays in prose and verse. **4579a.577**
- See also **Masques.**
- Dramatic legends, and other poems.** **COLUM.** **4567.256; *A.1847.4**
- Dramatists.** **GOLDBERG.** The drama of transition: native and exotic playcraft. **6257.440**
- **MOSES.** Representative one-act plays by continental authors. With biographical notes. **6257.353**
- **WOOLLCOTT.** Shouts and murmurs: echoes of a thousand and one first nights. **4395.228**
- Draper, Eliza.** **WRIGHT and SCLATER.** Sterne's Eliza: some account of her life in India, with her letters written between 1757 and 1774. **2554.127**
- Draughts.** **SMITH.** Checker classics. **4009b.26**
- Drawing.** **BROWN.** Rapid hand drawing. **4069.176**
- **GUPTILL.** Sketching and rendering in pencil. **4061.141**
- **LEMONS.** Applied art: drawing, painting, design and handicraft. **8068.279**
- Still life drawing. ***8060a.227**
- (Study and teaching.) **KLINE and CAREY.** A measuring scale for free-hand drawing. Part 1: Representation. **Teachers' Coll.283.154.5(*3593.330.5)**
- Drawings.** (Catalogues.) **REITLINGER.** Old master drawings: a handbook for amateurs and collectors. ***8060a.122**
- Dreams.** **RATCLIFF.** A history of dreams. **7607.171**
- Drechsel, Jeremias, S. J.** The Heliotropium ("turning to Him"); or, conformity of the human will to the divine. Edited by Rev. Ferdinand E. Bogner. New York. 1920. **3449a.199**
- Dressmaking.** **COATES.** American dress-making step by step. **6006.143**

- Drever, James.** Instinct in man. A contribution to the psychology of education. 2d edition. Cambridge. 1921. 3599a.597
- Drew, John.** My years on the stage. With a foreword by Booth Tarkington. New York. [1922.] Illus. Portraits. Facsimiles. 4343.278
Contains a detailed account of Augustin Daly's company of actors which played at the Fifth Avenue Theatre, with special reference to Ada Rehan.
- Drew, Walter.** The open or closed shop. [An address before the City Club of Cleveland. New York. 1921.] 3568.436
- Drinkwater, John, compiler.** The way of poetry. An anthology for younger readers. Boston. 1922. 4569.408
Chiefly English poetry.
- Drugs, THURSTON.** Pharmaceutical and food analysis. 8031b.22
- Drumont, Édouard Adolphe. DAUDET.** Les œuvres dans les hommes. 4679a.192
- Dualism.** (In philosophy.) PRATT. Matter and spirit. 7607.176
- Ducks. PHILLIPS.** A natural history of the ducks. Vol. 1. *3900a.75
- Duckworth, J. Herbert.** Autosuggestion and its personal application. New York. 1922. 3609a.253
- Due fanciulli, I, romanzo. MORETTI.** 2799b.336
- Duine, F., abbé.** La Mennais: sa vie, ses idées, ses ouvrages d'après les sources imprimées et les documents inédits. Paris. 1922. 2657.99
- Dull, Charles Elwood.** Essentials of modern physics. New York. 1922. Illus. Portraits. Map. Plans. Tables. Charts. 8203.2
- Dunn, Seymour.** Golf fundamentals. Orthodoxy of style. Lake Placid, N. Y. 1922. Illus. Portrait. Diagrams. Chart. *4002.207
- Dunning, William Archibald.** A history of political theories from Rousseau to Spencer. New York. 1922. 3568.261.2
A continuation of his History of political theories from Luther to Montesquieu [3568.261].
- Dunsany, Lord.** See PLUNKETT. Edward John Moreton Drax, 18th Baron Dunsany.
- Dupleix, Joseph François, Marquis. DOWELL.** Dupleix and Clive: the beginning of empire. 3047.424
- Duran, Leo, translator.** Plays of old Japan. New York. 1921. Colored plate. 5028.45
- Duruy, Jean Victor.** A history of France. Translated by M. Cary [sic]. With an introduction and continuation by J. Franklin Jameson. New edition revised and continued to 1919 by Mabel S. C. Smith. New York. [1920.] Maps. Genealogical charts. 2618.42
- Duryea, Anne Sturges.** American nerves and the secret of suggestion. New York. 1923. 5609.194
- Dust flower, The.** [Fiction.] KING. 49.999
- Dutch language.** (Works in Dutch.) ELSBACH. Over singuliere punten van doormachtreesen bepaalde functies. 5934.88
- KALFF. De verklaring der fransche revolutie bij haar vornaamste geschiedschrijvers. 4618.34
- WIJNGAARDEN. De sociale positie van de vrouw bij Israël in den vóór-en na-exilischen tijd. 2296.27
- Dutton, Charles Judson.** The shadow on the glass. New York. 1923. 50.162
A detective story.
- Dutton, Samuel Train. LEVERMORE.** Samuel Train Dutton. 4349.388
- Dwane, David T.** Early life of Eamonn de Valera. Dublin. 1922. Portraits. 4518.373
A biography of Valera from boyhood to the Treaty between the Irish Republic and Great Britain, 1921. Contains the text of the treaty and translations of Ireland's Declaration of independence and Ireland's Message to the nations.
- Dyeing and dyestuffs. CAIN.** The manufacture of dyes. 8032.170
- CLARKE. Coal-tar colours in the decorative industries. 8032.172
- Dynamo-electric machines.** (Alternating.) KINZBRUNNER. Alternate current windings. 8012a.10
- (Direct current.) KINZBRUNNER. Continuous current armatures. 8012.368
- Earlham Hall. LUBBOCK.** Earlham. 2547.188
- Early Christians. EISLER.** Orpheus—the fisher: comparative studies in Orphic and early Christian cult symbolism. *3484.45
- Early Judaism. BROWNE.** 3489a.97
- East Acton Manor House.** [London. 1921.] Plates. Map. Plan. Coats of arms. *4090.131.7
- East of the sun and west of the moon: old tales from the north.** [Compiled and translated by Sir G. W. Dasent.] New York. [1922?] Colored plates. *2901.76
These stories are reprinted from Dasent's Popular tales from the Norse.
- East Providence Directory.** 1921/22. Providence, R. I. 1920. *Directory Coll. Annex 4
The latest issue is kept in the Information Office.
- Easter plays. BROOKS.** The sepulchre of Christ in art and liturgy. With special reference to the liturgic drama. *4491.186.7.No.2
- Easy housekeeping book. FALES.** 6009.326
- Eaton, Walter Prichard.** Skyline camps: a note book of a wanderer in our northwestern mountains. [Boston. 1922.] Plates. 4379.192
Includes a chapter on the proposed Appalachian Trail.
- Eberlein, Harold Donaldson.** Villas of Florence and Tuscany. Philadelphia. 1922. Plates, one colored. Plans. *4095.228
- Ecclesiastical sonnets, The. WORDSWORTH.** 6568.177
- Echenique Gandarillas, J. M.** El tratado secreto de 1873 [entre el Perú y Bolivia]: su documentación. Santiago de Chile. 1921. 4319.235
Deals particularly with Chile's relations with the signatories of the treaty and their endeavors to secure the Argentine Republic as an ally.
- Eclectic English classics. ARNOLD.** Sohrab and Rustum. 4569a.363
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- Bottazzo, Luigi, and Oreste Ravanello. Metodo di canto corale ad uso delle scholæ cantorum, delle scuole primarie, elementari e secondarie, ecc. 2. edizione. Torino. [1904.] 8050a.966
- Compleat tutor, The, for the French horn. To which is added all the hunting notes and several choice lessons for one and two French horns. London. [174-?] Plate. **M.116.16
- Corder, Frederick. Exercises in harmony & composition. London. [1891.] 4045.273
- Dunstan, Ralph, *editor*. A cyclopædic dictionary of music (Curwen edition 5620). With an appendix containing an English-Italian vocabulary . . . a musical bibliography . . . 3d edition. London. [1919.] Plates. Facsimiles. *4049a.504
- Giddings, Thaddeus Philander. Grade school music teaching. For superintendents, music supervisors, and grade teachers. New York. [1919.] Illus. 4048.494
- Giddings, Thaddeus Philander, and Earl L. Baker. High school music teaching for superintendents, music supervisors, grade and high school teachers. Minneapolis, Minn. [1922.] Plates. 4049.386
- Heacox, Arthur Edward, and Gladys Ferry Moore. Harmony for ear, eye and keyboard (first year). Ear-training outline in each lesson, by Gladys Ferry Moore. Boston. [1922.] Music. 4045.275
- Home, Ethel. Improvising: a simple method of teaching the subject to children of average ability. London. 1922. 4045.286
- Hulbert, Henry Harper. Eurhythm, thought in action. The principles and practice of vocal and physical therapy, designed for the use of teachers and students of vocal and physical education. London. [1921.] Illus. Music. 4046.351
- McEwen, John Blackwood. First steps in musical composition. Part 1: Construction and harmonisation of melody. London. [1921.] Music. 4053.33
- Miller, Frank Ebenezer. Vocal art-science and its application. 2d augmented edition. New York. [1922.] Illus. Portrait. Diagrams. 4046.320
- Morley, Thomas. A plaine and easie introduction to practical musick, set downe in forme of a dialogue: diuided into three parts. Imprinted at London. 1608. **M.409.101
- Robyn, Louise. How to teach piano to the child beginner. Chicago. 1922. 8050a.909
- Schenck, Janet D. Music schools and settlement music departments. Boston. 1923. 4048.492
- Directory of music schools and settlement music departments in the United States, pp. 83-87.
- Uberti, Grazioso. Contrasto musico. Opera dilettevole. In Roma. MDCXXX. **M.419.67
- Wedge, George A. Advanced ear-training and sight-singing as applied to the study of harmony. A continuation of the Practical and coördinated course for schools and private study. New York. [1922.] Tables. 4045.274
- Yont, Rose. The value of music in education. Boston. [1916.] 4047.368
- ### CHAMBER MUSIC.
- Beach, John Parsons. Poem for string quartet. Miniature score. London. [1922.] **M.454.47
- Bridge, Frank. Quartet in E minor for two violins, viola & violoncello. Score. London. [1916.] **M.461.66
- Goossens, Eugène, Jr. Quintet for piano, 2 violins, viola and violoncello. [Score and parts.] Op. 23. London. [1921.] **M.461.69
- Huss, Henry Holden. Quartet for strings. Op. 31 in B minor. Score and parts. New York. [1921.] 2 v. **M.461.70
- Menu, Pierre. Sonatine pour quatuor à cordes. Partition et parties. Paris. [1920.] 2 v. **M.461.74
- Migot, Georges. Quintette pour deux violons, alto, violoncelle et piano. [Partition et parties.] Paris. 1921. **M.461.75
- ### CHURCH MUSIC.
- Brahms, Johannes. Requiem: the words selected from the Holy Scriptures for solo, chorus and orchestra (organ ad libitum). Op. 45. New edition. [Vocal score.] New York. 1877. No. 3 in **M.133.50
- Britt, Matthew, O.S.B., *editor*. The hymns of the breviary and missal. New York. 1922. Facsimiles. 8044.198
- The hymns are in Latin and English in parallel columns.
- Christiansen, F. Melius, *compiler*. St. Olaf choir series. Minneapolis, Minn. 1920, 22. 5 v. in 3. 8044.194

Kancýonal český do tisíc písní na vsesky přes celý rok slownosti neděle a zasvěcené swatky . . . [V Praze? 165-?] Music. **M.419.66

Mennonites. Ausbund, das ist, Etliche schöne christliche Lieder, zum vierten Mal aufgelegt in Pennsylvanien. Germantown. 1785. **M.145.50

Walpole, Arthur Sumner, *compiler and editor*. Early Latin hymns. With introduction and notes. Cambridge. 1922. 8049a.228

Monitor, The, or celestial melody, being a collection of psalm and hymn tunes, adapted for four voices and organ or pianoforte. Boston. [1813?] **M.388.34

Sacred songs for family and social worship; comprising the most approved spiritual hymns, with chaste and popular tunes. New edition, revised and enlarged. New York. [1855.] 8048.287

OPERAS AND CANTATAS.

Angelini, Giovanni Battista. *Ulisse all' isola di Circe*. *Dramma musicale*. [Libretto only.] Brüssel. 1650. **M.145.48

Beethoven, Ludwig van. *Sinfonie mit Schluss-Chor über Schillers Ode: „An die Freude“* für grosses Orchester, 4 Solo- und 4 Chor-Stimmen. 125tes Werk. Mainz. [185-?] **M.462.48

Henry, Barklie McKee, and Frederick Humphrey Nichols, and others. [Take a brace.] The Hasty Pudding Club presents its seventy-seventh annual production, a musical comedy, entitled "Take a brace." [Vocal score.] Boston. [1923.]

The lyrics only are given. **M.462.42

Montéclair, Michel Pignolet de. *Les fêtes d'été*, ballet. [Paroles de Pellegrin. Partition. Paris. 1716.] No. 7 in **M.388.32 This edition consists of the prologue and three entrées. The Library of Congress has a copy consisting of the prologue and four entrées, which in a note are attributed to Pellegrin and Marie Anne Barbier.

Musorgski, Modest Petrovitch. *La Khovanchchina*. *Drame musical populaire* en cinq actes. Terminé et orchestré par N. A. Rimsky-Korsakow. Réduction pour piano et chant conforme à la partition d'orchestre. Traduction française de R. et M. d'Harcourt. Berlin. 1910. Portrait. **M.461.117

Pergolesi, Giovanni Battista. *La servante maîtresse*. *Comédie en deux actes*. [Partition.] À Paris. [175-?] **M.451.69

Ponchielli, Amilcare. *La Gioconda*. *Dramma lirico* in quattro atti di Tobia Gorrio [pseud. di Arrigo Boito]. Partitura d'orchestra. Milano. 1916. **M.454.18

Puccini, Giacomo. *The Bohemians*. (Founded upon "La vie de Bohème," by Henry Murger.) An opera in four acts by Giuseppe Giacosa and Luigi Illica. English version of acts I and II by William Grist; acts III and IV by Percy Pinkerton. [Vocal score.] New York. 1897. Portrait. 8053.291

Rimski-Korsakov, Nikolai Andreievitch. *Моцарт и Сальери*. *Драматическая сцена Пушкина*. Op. 48. Переложение для фортепиано и голосов автора. [Mozart

et Salieri. *Scènes dramatiques d'après Pouchkine*. Op. 48. Réduction pour piano et chant. Leipzig.] 1898.

**M.461.128

— *La Pskovitana*. (Ivan, il Terribile.) *Dramma lirico* in tre atti. Versione ritmica italiana di Gustavo Macchi. Riduzione per canto e piano. English translation by Rosa Newmarch. Leipzig. 1912. Portrait. **M.461.119

The text is in Italian and English.

Root, George Frederick. *The haymakers: an operatic cantata*, in two parts. [Vocal score.] New York. 1858. **M.456.74

Roussel, Albert. *Padmâvati*. *Opéra-ballet* en deux actes. Poème de Louis Laloy. Musique de Albert Roussel. Partition pour chant et piano. Paris. [1919.]

**M.462.37

Steinert, Alexander Lang, and others. *Westward ho! A musical comedy* in two acts. Book [and] lyrics by Joseph Alger. [Vocal score.] Boston. [1921.]

**M.446.173

Given by The Hasty Pudding Club of Harvard University.

Zandonai, Riccardo. *Conchita*. *Opera* in cinque quadri (da "La femme et le pantin" di Pierre Louÿs). Adattamento scenico di Maurizio Vaucaire e Carlo Zangarini. [Partitura d'orchestra.] Milano. 1921.

The text is in Italian and German. **M.454.20

ORCHESTRAL MUSIC.

Beethoven, Ludwig van. *Grosse Ouverture* (in Es) zu König Stephan. 117tes Werk. Partitur. Wien. [183-?] **M.456.69

— *Ouverture en ut à grand orchestre*. *Œuvre 124*. [Partition.] Mayence. [1825.] **M.456.70

Casella, Alfredo. *Pupazzetti: cinque musiche per marionette*. [Per orchestra.] Petite partition, format de poche. London. [1921.] **M.454.34

Contents. — Marcietta. — Berceuse. — Serenata. — Notturmino. — Polka.

Converse, Frederick Shepherd. [The masque of St. Louis.] Music for The masque of St. Louis, composed for the text by Percy MacKaye. Band score. Autograph manuscript. [Westwood, Mass. 1914.] 2 v. **M.461.155

The band arrangement of Part 2 was made by Stanislaw Gallo. The text of the pageant may be found on shelf-number 8076.663.

Goossens, Eugène, Jr. *Suite from the incidental music to East of Suez*. [Score.] London. 1922. **M.462.36

— "Tam o' Shanter." *Scherzo for orchestra*. Op. 17A. Full score. (Partition d'orchestre.) London. 1922. **M.462.46

Milhaud, Darius. *Cinq symphonies pour petit orchestre*. Partition. Vienne. 1922. **M.462.41

Contents. — Le printemps (1917). — Pastorale (1918). — Sérénade (1921). — Duxtor à cordes (1921). — Duxtor d'instruments à vent (1922).

Sibelius, Jean Julius Christian. *Symphonie*. No. 5. Op. 82. Partition en format de poche. Kjøbenhavn. 1921. **M.454.27

Stratton, George W. *Overture to "Laila"*. Orchestra score. Boston. [186-?] **M.454.48

PIANOFORTE AND ORGAN MUSIC.

- Bach, Johann Sebastian.** Erstes Konzert in C moll für 2 Klaviere mit Streichorchester bearbeitet von Max Reger. Partitur. Leipzig. [1915.] **M.456.71
- Bastianelli, Giannotto.** Terza sonata per pianoforte. Firenze. 1914. **M.462.49.1
- Borodin, Aleksandr Porfir'evitch.** Paraphrases. 24 variations et 15 petites pièces pour piano sur le thème favori et obligé. Par Alexandre Borodine, César Cui, Anatole Liadow et Nicolas Rimsky-Korsakow. Nouvelle édition augmentée d'une variation de François Liszt, d'une mazurka de Borodine et des "Bigarrures" de N. Stcherbatcheff. Leipzig. 1893. **M.461.63
Variations of Chopsticks.
- Casella, Alfredo.** Fox-trot per pianoforte a quattro mani. (1920.) Wien. 1922.
No. 2 in **M.461.92
- Copertini, Spartaco.** Tre pezzi per pianoforte. [Firenze. 1914.] **M.462.49.2
- Klavírní skladby pro děti.** Obrazky M. Fischerové-Kvěčkové. Praha. [1920.] Illus., some colored. 8052.1372
Contents. — Vítězslav Novák: Rozhovor; Tanac. — Josef Kříčka: Zvířátka a loupežníci. — Jaroslav Kříčka: Loutková suita. — Josef Procházka: Tři skládabíčky v lehkém stylu. Op. 36.
- Kotzeluch, Leopold Anton.** Duo pour le clavecin ou pianoforte. Oeuvre 19. London. [181-?] No. 1 in **M.456.75
- Lanner, Joseph Franz Carl.** The Boz waltzes. [For pianoforte.] Respectfully dedicated to Chas. Dickens, Esq. New York. [1845?] No. 2 in **M.431.64
- MacDowell, Edward Alexander.** (Edgar Thorn.) Forgotten fairy tales. [For pianoforte.] New York. 1897.
No. 1 in **M.462.40
- Six fancies for the piano. Op. 7. New York. 1898. No. 2 in **M.462.40
- Marsh, James, musician, editor.** Select movements. Adapted as voluntaries or pieces for the organ or the piano forte. Vol. 3, 4, 5. London. [179-?] *8058.26
- Mozart, Johann Chrysostom Wolfgang Amadeus.** Salzburger Mozart-Album. Eine Auswahl von W. A. Mozart's ersten Compositionen und andern [für das Piano]. Salzburg. [1856?] Portrait. Facsimiles. **M.145.43
- Wagner, Wilhelm Richard.** Wagner lyrics from Rienzi to Parsifal. 21 piano pieces in easy style. Arranged & edited by A. Roloff. London. 1922. 8052.1375
- tre atti.** [Per canto e pianoforte. Firenze. 1914.] **M.462.49.3
- Blodget, William P., compiler.** Rocky Mountain song book. Published for the use of The Frémont Flying Artillery, of Providence. Providence. 1856. **M.115.21
Words only.
- Braham, David, and Edward Harrigan.** [A collection of comic songs.] Words by Ed. Harrigan. Music by Dave Braham. [With accompaniment for pianoforte.] New York. 1874-1891. 53 v. in 2. **M.456.45
- Braham, John.** The echo duet. Sung in The Americans. [S. and T. with accompaniment for pianoforte.] Boston. [181-?] **M.456.66
- Brahms, Johannes.** Four duets for contralto & baritone, with pianoforte accompaniment. London. [189-?]
No. 2 in **M.133.50
The words are in English and German.
- Three duets for soprano & contralto with pianoforte accompaniment. [Op. 20.] London. [189-?] No. 1 in **M.133.50
The text is in English and German.
- Coppola, Piero, and Gabriele d'Annunzio.** "O false di luna calante," per coro e orchestra. [Soprani, mezzo soprani, contralti. Riduzione per canto e pianoforte.] Firenze. 1914. **M.462.49.2
- Erk, Ludwig Christian, and August Jakob, editors.** Erk's Jugend-Album. Volksthümliche Jugend-Lieder für 1 oder 2 Singstimmen mit Pianofortebegleitung. Leipzig. [188-?] No. 3 in *8053.1398
- Foster, Stephen Collins.** Plantation melodies. [With accompaniment for pianoforte.] New York [etc. 1850-52]. **M.456.68
- Frazzi, Vito, and Giosuè Carducci.** Due liriche per canto e pianoforte. [Firenze. 1914.] **M.462.49.2
- Gillier, Jean Claude.** [Céphale et Procris.] Divertissemens de la comédie de Céphale et Procris. [Partition. Paris? 171-?] No. 6 in **M.388.32
- Gui, Vittorio.** Ombre cinesi. [Per canto e pianoforte. Firenze. 1914.] **M.462.49.1
- Himmel, Friedrich Heinrich.** Deutsches Lied vom Canonicus Gleim. [Für eine Singstimme mit Orchesterbegleitung. Partitur.] Manuscript. [18-?] **M.145.47
- Horn, Charles Edward.** C. E. Horn's Six popular songs. [With accompaniment for pianoforte.] New York. 1839. **M.451.70
- Kratz, Lee G., editor.** Kratz's collection: male quartets. Boston. 1895.
No. 4 in 8053.1416
- Kui, Tsesar Antonovitch.** Spread your wings. Part-song for men's voices (a capella [sic]). Boston. 1922. 8053.1294.21
This is of the Harvard University Glee Club Collection.
- Malipiero, G. Francesco, and Victor Marguerite.** Trois poèmes per canto e pianoforte. [Firenze. 1914.] **M.462.49.2
- Milhaud, Darius.** Les soirées de Pétrograde. [Pour chant et piano. Poésies de René Chalupt.] Paris. [1920.] 8053.1331; **M.461.79
Contents. — L'ancien régime. — La révolution.

SONGS.

- American Republican harmonist, or, a collection of songs and odes: written in America, on American subjects and principles: a great number of them never before published.** Philadelphia. 1803.
Words only. **M.129a.53
- Bach, Johann Sebastian.** Grant us to do with zeal. Four-part chorale for men's voices. Boston. 1922. 8053.1294.29
This is of the Harvard University Glee Club Collection.
- Barilli, Bruno, and Ottone Schanzer.** Due frammenti di "Medusa," opera teatrale, in

- Neukomm, Sigismund, Ritter von. The blood hound. [Song with accompaniment for orchestra.] Score. Manuscript. [London? 185-?] **M.456.72
- [Opera songs. With accompaniment for pianoforte.] Milan. [186-?] **M.451.72
- Pizzetti, Ildebrando. Due canzoni corali. [Firenze. 1914.] **M.462.49.1
- Praetorius, Michael. Lo, how a rose e'er blooming. Part-song for men's voices (a capella [sic]). Boston. 1922. 8053.1294.24 This is of the Harvard University Glee Club Collection.
- Rotoli, Augusto. My bride shall be my flag. (Mia sposa sarà la mia bandiera.) Song [with accompaniment for pianoforte]. New-York. [188-?] **M.462.38
- Rubinstein, Anton Grigorievitch. Sechs zweistimmige Lieder mit Begleitung des Pianoforte. Op. 67. Leipzig. [188-?] No. 3 in **M.385.21
- Zwölf zweistimmige Lieder aus dem Russischen von F. Bodenstedt. Mit Begleitung des Pianoforte. Op. 48. Leipzig. [188-?] *8057.25; No. 1, 2 in **M.385.21
- Schoenberg, Arnold. Vier Lieder. Op. 22. Für Gesang und Orchester. Wien. 1917. **M.462.43
- Schumann, Robert Alexander. Schumann-Album. Liederkreis, Frauenliebe und Leben, Dichterliebe. [Mit Pianofortebegleitung.] Op. 39, 42, 48. Ausgabe für tiefe Stimme. Leipzig. [188-?] Portrait. No. 1 in *8053.1398
- Sonneck, Oscar George Theodore. Studies in song. [With accompaniment for pianoforte.] New York. [1923.] **M.462.39
- Taubert, Carl Gottfried Wilhelm. Klänge aus der Kinderwelt. Sammlung beliebter Kinderlieder. [Mit Pianofortebegleitung.] Berlin. [188-?] Plate. No. 2 in *8053.1398
- Tyrwhitt-Wilson, Gerald Hugh, 9th Baron Berners. Lieder album. Three songs in the German manner. [With pianoforte accompaniment.] London. [1920.] No. 2 in **M.446.148
- Volkslieder-Album. 80 Volkslieder für eine Singstimme und Klavierbegleitung... ein Auszug aus „Erk's deutscher Liederschatz.“ Leipzig. [188-?] No. 4 in *8053.1398
- Warstadt, Benedict. Studenten-liederen, in muzijk gebracht. Utrecht. [1827.] **M.145.46

VIOLIN MUSIC.

- Bastianelli, Giannotto. Sonata per pianoforte e violino. [Partitura e parte. Firenze. 1914.] **M.462.49.3
- Chapuis, Auguste, Paul Jean Baptiste. Sonate pour piano et violon. [Partition et partie.] Paris. [1921.] **M.461.67
- Malipiero, G. Francesco. Canto crepuscolare. Canto notturno. Per violino e pianoforte. [Partitura e parti. Firenze. 1914.] **M.462.49.2

Books added to the Children's Room.

- Alcott, Louisa May. Louisa May Alcott. Her life, letters and journals. Edited by Ednah D. Cheney. Boston. 1921. Z.30b 1a 4
- Bassett, Sara Ware. Walter and the wireless. Boston. 1923. Plates. Z.F.70b 4 On the radio telephone.
- Book, A, of the Passion of Our Lord. Depicted by the old masters. London. [1916.] Colored plates. Z.90a 8.1
- Bowman, Isaiah. The new world: problems in political geography. Yonkers-on-Hudson, N. Y. 1922. Illus. Maps. Z.10a 60.1
- Bryce, Catherine Turner. The charm. [A fairy play.] Boston. [1921.] Z.40d 3.2
- Canfield, Flavia Camp. A trip with a trailer. [A summer's outing in an automobile with a trailer.] New York. [1923.] Plates. Z.F.52c 4
- Dana, Marvin. Chemistry for beginners, with questions and answers. New York. [1923.] Z.100f 11.1
- Drinkwater, John, compiler. The way of poetry: an anthology for young readers. Boston. 1922. Z.40e 117.1 Chiefly English poetry.
- Fischerová-Kvěčhová, M. Denní život batolátka. V Praze. [1919.] Colored illus. A picture book for children. Z.130a 59.2
- Foley, James William. Sing a song of sleepy head: being readable rhymes for curious children. New York. [1922.] Illus. Z.40e 120.1
- Garnett, Louise Ayres. Three to make ready: Hiltop, Muffins, The pig prince. Three plays for young people. With general notes on production by Cora Mel Patten. New York. 1923. Illus. Music. Z.40d 121.1
- Gilman, Isabel Ambler. Alaska, the American northland. Yonkers-on-Hudson. 1923. Illus. Portrait. Maps. Z.20p 58.1 In the form of a fictitious narrative.
- Grimm, Jakob Ludwig Carl, and Wilhelm Carl Grimm. Grimm's Fairy tales. Edited by Frances Jenkins Olcott. Philadelphia. 1922. Colored plates. Z.F.15g 15
- Guyol, Louise Hubert. The Funny House. Boston. 1922. Plates, one colored. Z.F.37g 1
- Hall, Albert Neely. Home-made games and game equipment. Boston. [1923.] Illus. Plans. Diagrams. Z.70a 30.1
- Hare, Christopher. Bayard, the good knight without fear and without reproach. London. [192-?] Colored plates. Z.30b 7b 2
- Hawkes, Clarence. The way of the wild. Stories of field and forest. Philadelphia. [1923.] Plates. Z.100l 45.2
- Ingraham, Sydney Eleanor. The story of democracy told for boys and girls. New York. 1922. Illus. Z.20k 61.1
- Kummer, Frederic Arnold. The earth's story as narrated quite simply for young readers. Vol. 1: The first days of man. New York. [1922.] Plates. Z.100c 21.1

- Lamb, Charles, and Mary Lamb.** Tales from Shakespeare. With sundry pictures and illuminations (now for the first time published) by Elizabeth Shippen Green Elliott. Philadelphia. 1922. **Z.40c 14.46**
- Lansing, Marion Florence.** The wonder of life. [Chicago. 1921.] Plates, some colored. Diagrams. **Z.15a 35.1.11**
- Lippincott, Joseph Wharton.** Striped Coat the skunk. Philadelphia. 1922. Illus. **Z.100l 90.2**
- McKee, Jane W.** Purposeful handwork. [Work for children, based upon experience in public kindergarten or first grade primary schools.] New York. 1922. Illus. **Z.50b 47.1**
- Mackenzie, Jean Kenyon.** African adventures. [The story of Livingstone from the lips of a young African lad.] New York. [1922.] Portrait. Plates. Map. **Z.10g 32.1**
- Maclean, J. Kennedy.** Heroes of the farthest north and farthest south. Revised and enlarged by J. Walker McSpadden. New York. [1923.] Portraits. Plates. Maps. **Z.10c 13.2**
- Maltby, Ethel H., editor.** My animal story book. Philadelphia. [1923.] Colored illus. **Z.130c 63.1**
- Mannix, Mary Ellen.** Illustrated lives of patron saints for boys. New York. 1922. Portraits. **Z.90c 2.2**
- Illustrated lives of patron saints for girls. New York. 1922. Portraits. **Z.90c 2.3**
- Mathews, Ferdinand Schuyler.** The book of wild flowers for young people. New York. 1923. Plates, some colored. Map. **Z.100t 8.4**
- Melville, Herman.** Moby Dick, or the white whale. New York. 1922. Colored plates. **Z.40c 63.1**
- Miller, Leo Edward.** Adrift on the Amazon. [An adventure story.] New York. 1923. Plates. **Z.F.52m 1**
- Mills, Dorothy.** The book of the ancient world for younger readers. An account of our common heritage from the dawn of civilization to the coming of the Greeks. New York. 1923. Illus. Maps. **Z.15a 55.1**
- Mitchell, David M.** Advanced toy making for schools. Peoria, Ill. [1922.] Illus. **Z.50b 36.1**
- Molesworth, Mary Louisa.** "Carrots." Just a little boy. [London.] 1920. Colored plates. **Z.F.20m 2**
- O koroutkovi a slepičce.** [Národní pohádka. Nakreslil Rudolf Mates. V Praze. 1921.] Colored plates. **Z.130a 69.1**
- Olcott, William Tyler.** The book of the stars for young people. New York. 1923. Plates. Diagrams. **Z.100b 14.1**
- Ozaki, Yei Theodora, translator.** The Japanese fairy book. New edition. London. [1922.] Illus. **Z.40h 50.2**
- Rich, Frank M.** The jolly tinker. New York. 1923. Illus. Diagrams. **Z.50b 37.1**
- Contents.* — The versatile tin can; The nail-box motor; Quick make-ups; The astrolabe; The musical broomstick; A new cardboard loom; Homemade printing outfit; Practical book surgery; Shoe mending.
- Strouse, Arthur Howard.** Ideas for children's parties. Berwyn, Ill. 1921. Illus. Contains cooking recipes. **Z.70d 33.1**
- Trolle-Steensrup, H.** When I was a boy in Denmark: a chronicle of happy days. Boston. [1923.] Portraits. Plates. **Z.10h 2.25**
- Van Rensselaer, Mariana Griswold.** Many children. [Verse.] Boston. 1921. Illus. **Z.40e 115.1**
- World, The, for junior students.** London. 1922. Illus. Maps. Diagrams. **Z.10a 61.1.2**
- Wright, Louise C.** Story plays. New York. 1923. Illus. **Z.70a 31.1**
- Yonge, Charlotte Mary.** The little duke or Richard the Fearless. London. 1913. Colored plates. **Z.F.1y 20**

Books added to the Branch Libraries.

- Abbott, Eleanor Hallowell.** Fairy Prince and other stories. New York. [1922.] **Y1 469**
- Adams, Katharine.** Wisp, a girl of Dublin. [Fiction.] New York. 1922. Illus. **20a 4**
- Adams, Samuel Hopkins.** From a bench in Our Square. [Fiction.] Boston. 1922. **Yf 43.3**
- Allan, Luke.** The return of Blue Pete. [A story of the Canadian Royal Mounted Police.] New York. [1922.] **63a 5**
- Allen, Frederick James.** The shoe industry. New York. 1922. Illus. **96a 1**
- Arnim, Mary Annette Beauchamp, Gräfin von.** The enchanted April. Garden City. 1923. Colored plate. **Us 145**
- Babcock, Edwina Stanton.** Under the law. [Fiction.] Philadelphia. 1923. Plate. **82a 10**
- Bailey, Temple.** The dim lantern. [Fiction.] Philadelphia. 1923. Colored plate. **120b 1**
- Baldwin, Sidney.** Five plays and five pantomimes. Philadelphia. 1922. Illus. **246b 4**
- Bell, John Keble.** (Keble Howard.) King of the Castle. A novel. Boston. [1923.] **187b 3**
- Bok, Edward William.** A Dutch boy fifty years after. Adapted from "The Americanization of Edward Bok." New York. [1921.] Portraits. Plates. **Bb 967.2**
- Book, A, of the Passion of Our Lord.** Depicted by the old masters. London. [1916.] Colored plates. **Yr 1012**
- Borden, Lucille Papin.** The Gates of Olivet. [A story of America and France after the war.] New York. 1922. **82b 1**
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Boston Real Estate Exchange. Assessed values of real estate in Boston.
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and principal activities during one hundred years. By John Koren.
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Sayler, Oliver M. *The story of the Moscow Art Theatre, 1898-1923*. Intro-
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The following lines contain a brief summary of the rules governing the use of the Library, the full text of which in pamphlet form may be had free. Every user of the Library is expected to be familiar with them.

The use of the Library is free to all.

Citizens, students, temporary sojourners, officers and men of the Army and Navy, and certain other persons may become card holders. Special privileges are granted also to teachers and clergymen, and loans of books are made upon deposit.

Application made in writing, with reference or student's certificate, secures a Library Card entitling the holder to draw books. Card holders must notify Registration Clerk of change of address. Cards are non-transferable and revocable, and registration may be cancelled. Lost cards entail penalty; responsibility continues. Cards must be presented and stamped regularly with each book drawn or returned.

Cards entitle the holder to two or four books for seven or fourteen days without renewal. Books are not transferable. There are limitations governing the issue of Seven-day books.

There are restrictions upon the lending for Home Use of certain books. These restrictions are shown in the Catalogue.

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Books must be returned when called for and are to be taken from the shelves only by employees, except in the open reference collections.

Conversation and other abuses are forbidden under penalty of expulsion. Damage to catalogues is punishable. Attendants must enforce the rules, but may be reported for incivility.

The Central Library is open daily except holidays, from 9 A.M., till 10 P.M., Sundays from 12 till 10 P.M., except that the summer closing hour is 9 P.M. both on week days and Sundays. The Branches are open at the hours posted therein and published in the Quarterly Bulletin.

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A Coat Room is provided where garments and packages may be checked; but the Trustees assume no responsibility.

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Employees are not, except in emergency, allowed to receive visitors during working hours.

If articles are lost or found in the Library Building the fact should be reported immediately, and the articles delivered, to the Officer in charge of the Issue Department.

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(During the Summer)

	Week days.		Sundays.	
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² Mondays and Fridays until 9 P.M.

³ During June, July, August and September.

⁴ Closed at 6 P.M. on Saturdays. Open until 9 P.M. on Mondays.

Publications of The Library.

The Central Library.

The Boston Public Library: a Condensed Guide to its use. Free
 How to Find and Procure a Book in the Public Library of the City of Boston. Free
 Weekly List of New Books. Free; not sent by mail
 Quarterly Bulletin. Fourth Series. Free; by mail, .04
 Annual Reports. Free; by mail, .07
 History of the Public Library, by H. G. Wadlin. 1.50; by mail, 1.70
 Domestic Science, 1911. .10; by mail, .14
 Fairy Tales and Folk Stories. .10; by mail, .13
 Books for Boys and Girls. Second edition. Revised, 1913. .05; by mail, .09
 Latin Version of 1493 of the First Letter of Columbus on the Discovery of America. With a new translation. 1890. .50; by mail, .53
 Books in raised type for the Blind. 1894. .50
 German Fiction. 1905. .10; by mail, .18
 Italian Fiction. 1901. .10; by mail, .15
 Libri Italiani Moderni. 1922. .10; by mail, .14
 Modern Ireland. .10; by mail, .15
 Social Reform. 1898. .05; by mail, .09
 Architecture, Construction, Decoration. New edition. 1914. 1.00; Postage extra; Wt., 3 lbs.
 Bibliography of the Anthropology and Ethnology of Europe. 1899. .50; by mail, .56
 Historical Manuscripts in the Public Library. [Texts.] Nos. 1-5. 1900-04. For exchange only
 Index of Pictures and Plans of Library Buildings. 1899. .10; by mail, .13
 Chronological Index to Historical Fiction. 3d edition. In Bulletin from Jan., 1892, to Jan., 1896.
 Economics: selected works in the English language. In Monthly Bulletin, vol. 9, no. 3. 1904.
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 Housing. 1918.
 Memoranda of Lieut. Col. Eld, 1779 and 1780. Original Letters of Earl Percy, 1774-1778. In Bulletin no. 87. 1892.
 Memorandums made in a tour to the Eastern States, 1797, by Robert Gilmor. In Bulletin no. 88. 1892.
 A Guide to Serial Publications. Part 1, 2.

Catalogues of Special Collections.

John Adams Library. Catalogue. 1917. 1.00; by mail, 1.11
 Allen A. Brown Collection of Music. Catalogue. 1908-16. Four volumes in thirteen parts, large quarto, weight, 22 lbs. 10.00
 Allen A. Brown Collection of Books relating to the Stage. Catalogue. One volume, octavo, weight, 4 lbs. 2.50
 Barton Library. Catalogue (complete). 1888. 5.00
 Part 1. Shakespeare Collection. 1880. 3.00
 Part 2. Miscellaneous. 1888. 3.00
 Chamberlain Collection of Autographs. Brief description with portrait. 1897. Also Supplement: Text of four Great American documents. 1898.
 Codman Collection of Landscape Gardening and Works on Forestry. 1899. .10; by mail, .13
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Special Bibliographies.

The numbers here omitted are out of print.

- No. 5. Bibliography of Special Subjects. In Bulletin no. 80. 1890. .05; by mail, .10
 No. 6. Bibliography of the Official Publications of the Continental Congress, 1774-1789. 1888. .50; by mail, .53
 No. 8. Higher Education of Women. 1897. .10; by mail, .13
 No. 9. Higher Education of Women. Supplement no. 1. 1905. .10; by mail, .13
 No. 10. History and Art of Printing. .15; by mail, .20

Brief Reading Lists.

FREE TO CARD-HOLDERS ON APPLICATION.

BY MAIL, FIVE CENTS.

The numbers here omitted are out of print.

- No. 1. National Defense, Military and Naval Science and Law. (Third edition, 1917.)
 No. 4. Commercial Relations of South America, principally with the United States. 1918.
 No. 6. Freedom of the Seas.
 No. 7. League of Nations. (Third edition. 1919.)
 No. 8. Racial and Territorial Problems Involved in the Settlement of Peace. 1919.
 No. 9. Occupations. Second edition. 1919.
 No. 10. Fiction in Spanish. 1919.
 No. 12. Americanization. 1919.
 No. 13. Industrial Problems. 1919.
 No. 14. One-act Plays in English, published since 1900. Second edition. 1921.
 No. 15. The Pilgrims of Plymouth. Second edition. 1920.
 No. 16. New England. 1920.
 No. 17. Presidential Elections. 1920.
 No. 18. Nature Studies. Plant and Animal Life. 1921.
 No. 19. Dante. 1921.
 No. 21. Disarmament and Substitutes for War.
 No. 22. The United States and Japan.
 No. 23. Christmas.

Other Publications.

Boston Philatelic Society. Catalogue of Books on Philately in the Public Library. By mail, .05
 Genealogies and Estates of Charlestown, 1629-1818. By T. B. Wyman. 2 v. 1879. 8.00
 Journal of the Quebec Expedition, 1775. 1886. Journals, 1776 to 1783. 1887. By Henry Dearborn. Each, .75; by mail, .77
 Map of Old Boston, compiled from the Book of Possessions. By George Lamb. 1880. 5.00
 Works of Anne Bradstreet in prose and verse. Edited by John Harvard Ellis. 1867. 10.00
 Benton Family Genealogy. 6.00

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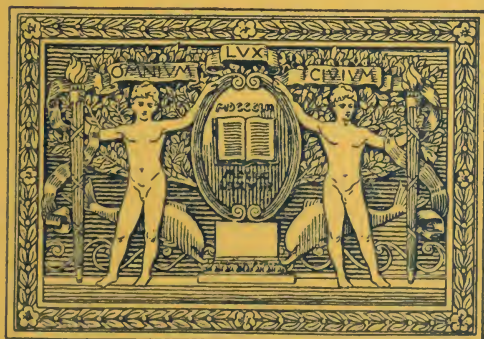
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The Hours of Service at the Central and Branch Libraries are tabulated on the third page of this cover.



JOHN GILBERT

FROM A STEEL ENGRAVING AFTER A PORTRAIT BY SARONY.

THE BULLETIN OF The Boston Public Library.

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THE GILBERT COLLECTION.

The propriety of giving attention to the Gilbert Collection at this time, when the editorial matter of the *Bulletin* concerns itself principally with William Shakespeare, rests on two circumstances: that Mr. Gilbert's books are almost wholly confined to dramatic subjects, and that his interpretation of certain Shakespearean characters was noteworthy. His Sir Peter Teazle and Sir Anthony Absolute seem to have been ranked by common consent as his highest achievements, but he played at least fifteen Shakespearean parts with some distinction — three of them with Macready, during a season's stay in London. He is said to have declared that he had acted every part in Macbeth except that of Lady Macbeth.

John Gibbs Gilbert, who speedily dropped his middle name, was born on February 27, 1810, in Richmond Street, Boston, in a house adjacent to that made famous as the birthplace of Charlotte Cushman. The two played together as children, and while their differing dramatic gifts led them along separate paths, they occasionally acted on the same stage. Boston was still a good deal of a Puritan city in Gilbert's boyhood, and held out no encouragement to youths with histrionic predilections. Young Gilbert acquired more or less of a reputation during his school days as a

declaimer of those pieces which formed the bulk of school "speakers," and his family was proud of him; but he knew that if he followed his inclination toward the stage, he must carry out his purpose either against the united protest of his relatives, or without their knowledge. He adopted the latter alternative. After he had served a brief and highly distasteful apprenticeship in his uncle's dry goods shop, he persuaded the directors of the Tremont Theatre, by reciting thrilling portions of the part, that he could play Jaffier, in Otway's dismal tragedy of *Venice Preserved* — a character originally assumed by Betterton when the drama was first staged in London. On November 28, 1828, he made the plunge, appearing on the programme as "A Young Gentleman of Boston." Barring the natural embarrassments incident to such an occasion, and enhanced in this case by the sight of his astonished uncle in a stage box, things went very well, and though family opposition was not lacking, it was inevitably weakened by the conviction that the die was cast, and by the comforting assurance that the Gilbert family possessed a gifted son who was likely to do it honor. Having added the parts of Sir Edward Mortimer in Colman's *Iron Chest*, and Shakespeare's Shylock to his repertory, he was engaged for the rest of the season, playing any part that was assigned him: but he went to the Camp Street Theatre in New Orleans the next season under the fixed impression tragedy was his forte. He was some time in recovering from the shock which he received at being required to assume the character of an old man; but having come to realize that he had done nothing else so well, he accepted the decree and thenceforth identified himself with an infinite variety of such characters. His sojourn in New Orleans covered five years; he then rejoined the players in the Tremont Theatre of Boston for another five years, and became widely known and exceedingly popular for his powers of characterization. The Tremont Theatre was sold to a religious organization in 1839, and the dubious position of the theatre as an institution is reflected in the first line of the hymn which was sung when the new society took possession:

"Lord, let these ransomed walls rejoice."

Various engagements in Boston and New York occupied Mr. Gilbert until 1846, when he made a trip to England mainly for pleasure, but when he was invited to play Sir Robert Bramble — a part in which he had won great renown — at the Princess's Theatre in London, he accepted the invitation and portrayed the character with such distinction as to call forth a demand for his engagement during the following season. He felt no inclination to decline the offer, particularly as the company was to include, for part of the time at least, Macready and Charlotte Cushman. The intervening months were passed in Paris, where he studied the methods and effects of the illustrious group of actors at the Comédie française.

After his English contract was ended, he returned to New York, and he vibrated between New York, Boston, and Philadelphia until 1854, when he joined a company at the Boston Theatre and for four years gave an uninterrupted series of impersonations which displayed very great versatility and the highest dramatic ability. It was during this period that he added to his already long list, the two widely differing parts of Bottom and Caliban. One of the interesting episodes of these years was his quarrel with Forrest, occasioned by his sympathy with Mrs. Forrest in the divorce suit then pending. Mr. Forrest is said to have inserted in all his Boston contracts a clause requiring that no part be allotted to Gilbert in those plays in which Forrest "starred." From Boston to Philadelphia, thence to Wallack's Theatre in New York was the final order of his progress. He remained under the Wallack management during the whole existence of that theatre—from 1861 to 1888. He became stage manager at Wallack's in 1865, and was deeply devoted to Mr. Wallack and his interests as well as to the stock-company idea, the decline of which filled him with misgivings and distrust.

The last part that he ever played was that of Sir Anthony Absolute, and he gave his last interpretation of Polonius at a performance in honor of Lester Wallack at the Metropolitan Opera House on May 21, 1888. In December of that year a rare treat was provided when he and Joseph Jefferson appeared together, the one as Sir Anthony, the other as Bob Acres.

The fiftieth anniversary of John Gilbert's début was celebrated by a dinner at the Lotos Club in New York, by a distinguished company of actors and men of letters who left no doubt in the mind of the guest of honor as to the place he occupied in their affection and esteem.

In 1836 Mr. Gilbert married Mrs. Campbell of Philadelphia, who was an actress and who ably seconded her husband in some of his work. The occasions when they played together were memorable. Some time after Mrs. Gilbert's death, Mr. Gilbert married Miss Sarah H. Gavett of Boston, who had long been a member of his family and who survived him. John Gilbert died in Boston on June 17, 1889, and was buried at Forest Hills. There were no children.

Mr. Gilbert's natural characteristics were in keeping with those of many of the characters which are so closely associated with him in the old English comedies. He was dignified and even courtly in bearing, genial but never familiar, somewhat irascible when his pet theories or beliefs were attacked, but seldom harboring for any length of time feelings of resentment, even when he was most stirred. He took his profession seriously and treated it as an art; nothing aroused his ire more fully than slovenly work on the part of any member of his profession, unless it was the futile manu-

scripts sent to them by hopeful playwrights. Mr. O. C. Wyman stated well the public sentiment which prevailed at the time of Mr. Gilbert's death:

"We, whose theatric days fly ever fleeter,
Whose gaze along the past grows faint and dim,
Have seen our last Sir Robert and Sir Peter,
Polonius dies with him."

Six months after the death of Mr. Gilbert Mrs. Gilbert gave her husband's books to the Boston Public Library. There were about eleven hundred volumes and pamphlets, which had been collected and used very much in the spirit which would animate any professional man who meant to rank high in his calling. Not only the plays which he needed for his own use — and he himself estimated that he enacted about eleven hundred and fifty parts — but dramatic works of every description interested him, and were absorbed as part of his intellectual equipment for his job. Biographies of actors, books dealing with the stage and theatrical life, and histories of the drama constitute a library which only a man who believed in the dignity and permanence of the vocation to which he had given such long and sincere allegiance, would be in any way likely to assemble. A student, without large resources, who sets out to familiarize himself with the best traditions of his art, is necessarily somewhat eclectic in his buying of books; he picks up anything that comes his way, without too much regard for balance or proportion. Such a collection carries a certain stamp of individuality which might easily be lacking in a more rounded treatment of the subject; and if, as in this case, the owner's annotations give some indication of his personality, one rejoices that such a gift has found its way to a public library. Mr. Gilbert's editions of Shakespeare are particularly suggestive and revealing. They are mostly small and inexpensive paper copies that he could slip into his pocket, and study or mark at will, and the latter he did quite freely. A fairly accurate account of his career as a Shakespearean player might be written from these booklets, with their amplified stage directions and other "business," their lists of actors and their notes of places and dates of performance. These addenda, though evidently made only for his own eye and use, are always neatly and legibly written, and are manifestations of a nature that had no liking for any form of carelessness.

Mr. Gilbert's influence in dispelling some popular delusions was powerful; for no one who saw him as an actor or met him as a man could escape the inference that theatrical life might be as decent as any other.

There is a bust of Mr. Gilbert as Sir Peter Teazle, by John Hartley, in the hall of The Players, in New York. The portrait here used as a frontispiece is from a steel engraving made after a photograph by Sarony.

Shakespeareana.

In common with many institutions and organizations, the Boston Public Library wishes to honor the tercentenary of the publication of Shakespeare's First Folio, which occurs this fall. The *Bulletin* for March contained a facsimile of the title-page of this volume from the very choice original in the Barton Library; and the present number of the *Bulletin* will seek (1) to lay emphasis on the Library's Shakespeare collection as a whole—its fortunate possessions and its unfortunate lacunæ; (2) to suggest the influences of various sorts under which the genius of William Shakespeare developed.

To this end the report of Henry Howard Furness on the Barton Library, made in 1882, is reprinted with indications of the changes which have taken place since that date; several contemporary prints are shown which exhibit some superficial conditions in late sixteenth century London; and a brief list of books is added which deal with the England of Shakespeare's time.

REPORT OF HENRY HOWARD FURNESS, ESQ., ON THE SHAKESPEARIAN COLLECTION.

MELLEN CHAMBERLAIN, ESQ., *Librarian Public Library, Boston*:—

DEAR SIR,—In compliance with your request, I have examined, with all the thoroughness at my command, the admirable catalogue of "Shakespeare" and "Shakespeareana" in the Public Library.

Among the departments composing a Shakespearian library first in importance stands the Quartos.

These Quartos, as you know, are separate plays, many of them published during Shakespeare's lifetime, and are thus familiarly termed to distinguish them from the collected edition of all his plays, issued after his death, in folio. They were printed by enterprising, or, as we Americans would say, "smart" publishers, who wished to reap the profit arising from a demand to have in print a play highly popular on the stage. As Shakespeare, like many another poet of his time, was a regular salaried playwright to a theatre, his work, when done, belonged to the theatre, and, like the honorable man that he was, he never thought he had a right to any other profit from his toil than that which he received from the theatre; his plays were written to be seen and heard, not to be read, and, after they were performed, belonged to the theatre, not to him. But this honesty on his part, "indifference to his own genius" it has been termed by those who forget the circumstances under which he wrote, could not prevent an unscrupulous printer from obtaining a copy of a popular play either by taking it down in shorthand during a performance, or by bribing poverty-stricken actors to recite their

rôles in private, or by getting access to the prompter's MS. It is not hard to see that copies thus "stolen and surreptitious," as they were stigmatized by Shakespeare's fellow-actors, must come very near to giving us the performance as heard by Shakespeare's audience under Shakespeare's own supervision. The workmanship of these Quartos, originally sold at a sixpence each, is of the poorest; they are printed, as a general rule, with battered type, on cheap paper, which was by no means calculated long to withstand the Puritanic storm which set in shortly after Shakespeare's death. Hence their excessive scarceness nowadays, and the high prices which in modern times have been paid for them. Mere scarceness, however, is a fictitious value,—a value for which one may be pardoned for indulging a feeling somewhat akin to contempt. It is, therefore, not for their scarceness that these Quartos are now so eagerly sought after, but for the aid which on every page they give us in studying the text of Shakespeare. Some of the best editors of Shakespeare assert that the Quartos are our highest authority,—higher even than the folio, which Shakespeare's personal friends assure us was printed directly from his MS.

A complete set of these Quartos is contained in no library, public or private, in the world, and never will be; but, other things being equal, it is clear that that library which contains the most will be the best. Here in America the Boston Library, with its twenty-two copies,¹ stands easily the first. There are, I believe, but two other public libraries in this country, which own any copies at all, viz., the Lenox, in New York, with sixteen, and the University of Virginia, with seven. In a pecuniary point of view, it is scarcely too much to say that these twenty-two diminutive volumes in the Boston Library are worth more than a quarter of all the rest of the Shakespearian collection put together, including the folios.

Volumes so indispensable to the student, as these Quartos, have not remained inaccessible to the public. They have been reprinted, with more or less exactness; notably, under the supervision of Mr. Halliwell, by Mr. E. W. Ashbee, who, for the purpose of lithography, painfully and laboriously traced every letter on every page. For study, under almost all circumstances, these lithographic fac-similes are equivalent to the originals. At any rate, they are the nearest approach that can now be had. It is to be regretted that the Boston Library does not possess a complete set of them. Of the forty-seven volumes lithographed by Mr. Ashbee, the Boston Library owns but eight.²

There were many separate plays of Shakespeare published in quarto during the seventeenth century other than the twenty-two above referred to, but the year 1623 divides the greater from the less, in value; in that year appeared the folio, which being printed, as was asserted, from Shakespeare's own MS., no quarto after that date, with, perhaps, one exception, viz., *Othello*, 1630, can claim any authority independent of the folio. Where these later quartos are not mere reprints of the earlier, they are known as the "Player's Quartos," and were often mere adaptations of Shakespeare's plays by Dryden,

¹ The Barton Library now contains copies of forty-eight quartos, besides thirty duplicates.

² This has since been increased to eleven.

Tate, and others. In this department, which has its value, the Barton Collection is unusually complete.

Seven years after Shakespeare's death his personal friends and fellow-actors, Heminge and Condell, issued, in 1623, the first collected edition of his plays, the *editio princeps*, and the coveted possession of all libraries, public and private. But little sympathy can be felt with those who estimate the value of a volume by its size, or by its margin, or by some typographical defect. It is sufficient to be assured, as with the folio in the Barton Collection, that every leaf is genuine, and as clean as a well-used existence of two hundred and sixty years can leave it. It would be difficult to name a volume second to this about whose typographical qualities a greater difference of opinion exists. On one point, however, all critics are agreed, and that is, that the folio is absolutely necessary to a study of Shakespeare. Abuse it as we will we are dependent on it as our sole authority for seventeen of the plays, for these plays there are no quartos to aid us. The Boston Library possesses an admirable copy of the first folio, and of its subsequent impressions in 1632, 1664, and 1685¹.

Of the modern editions of the Collected Plays, beginning with Rowe, in 1709, the list is tolerably complete; it is more complete in recent than in older editions. Among the more noticeable omissions are the following: Pope's Second Edition, in which both text and notes were modified by Theobald's Criticisms in his "Shakespeare Restored"²; Hanmer's edition in octavo, in which his variations from the received text are indicated; a complete set of the Variorum editions (especially that of 1793³, often termed "Steevens's Own), no two of which are exactly alike. Although you have a recent issue, in a single volume, of Bowdler's edition, you do not own the original edition, in four volumes, in 1807⁴, nor the fuller text, in ten volumes, in 1818; it is an expurgated "Family edition," and sufficiently notorious to have created the term "Bowdlerized."

As an offset to these omissions you are rich in the possession of such scarce copies as the first American edition, published in Philadelphia at the close of the last century, and the first Boston edition, published at the beginning of this; and, best and rarest of all, three volumes of Sir Walter Scott's edition, supposed to be the only three volumes of that edition in existence.

The remainder of the English portion, viz., the Spurious Plays, the Selections, etc., is excellent, and throughout the "Shakespeariana," with its illustrations, portraits, medals, etc., the Shakespearian book-hunter recognizes treasures, intrinsically worthless perhaps, but which are excessively prized for their rarity, — such books as Malone's Second Appendix, whereof the substance was afterward incorporated in his edition; Dr. John Hall's "Select Observations," etc., wherein is recorded the ailments and cures of innumerable Jacks and Joans throughout the shire, but never a word of the fatal illness of the author's own father-in-law — Shakespeare; Holt's Remarks on "The Tempest"; Finnegan's "Notes," etc., etc. Among the medals

¹ The Library has also the 3d folio (1st impression), 1663.

² We have the 1st and 3d editions.

³ This was added to the Barton Library the next year.

⁴ An edition in one volume dated 1849, and the original edition of 1807, in four volumes, have since been acquired.

you would be rich indeed if you could count two different cents struck in Pennsylvania in the year 1770 or thereabouts, for one is undated, each bearing the head of Shakespeare and his name as the legend.

Unquestionably in this department alone of "Shakespeariana" an opportunity is afforded for study such as is held out by no other public institution in America. Perhaps its most valuable portion, certainly the portion most difficult to replace, although it is not one which costs the collector the most money, is the number of articles from reviews, ephemeral literature, and even from the daily press; to collect these requires constant vigilance and promptitude. It is not so much from the edition of Shakespeare, however sumptuous or costly, but from these waifs and strays over the length and breadth of the land that an estimate may be formed of the deep and ever-active interest taken by the whole world in Shakespeare. An English scholar has lately collected into a quarto volume of three hundred and sixty pages the allusions to Shakespeare to be found in the literature of the first hundred years after the poet's death. The allusions here, in America, during only one year, at the present time, would fill such a volume, and it would be to the Boston Library that the collector would have to repair for his material.

There are only three public libraries in England, which, in their Shakespearian departments, are superior to that in Boston, — the British Museum, the Bodleian, and Trinity College, Cambridge.

Here, in the United States, the Boston Public Library is easily the first; its wealth of Quartos will long keep it so, but in all other departments it will fall behind unless it be kept up on the same liberal, comprehensive plan pursued by its chief contributor, Mr. Barton.

Pardon me if I urge upon you the propriety of completing your set of Ashbee's fac-similes, and especially of procuring the originals whenever any opportunity offers. With so fine a start as the Boston Public Library now has, no chance should be lost of maintaining the lead.

I remain, sir, very respectfully,

Your obedient servant,

HORACE HOWARD FURNESS.

Philadelphia, May 16, 1882.

The brief closing paragraph of Mr. Furness's Report, which stresses the extreme desirability of the Ashbee facsimiles as well as of the original quartos, is of very great importance. The Ashbee facsimiles were printed in a limited edition of fifty copies for each quarto; those showing any imperfections were then destroyed, and only thirty-one copies were preserved for subscribers or other purchasers; and of the forty-seven quartos thus reproduced, it has thus far been possible for the Public Library to secure but eleven.¹ It need hardly be pointed out how far an institution like our own is dependent upon its friends or upon special appropriations for such rare

¹ These are: *Hamlet* (1605, 2d issue of 2d edition), *Henry IV, Part I* (1599), *Richard II* (1597), *Richard III* (1597 and 1605), *Midsummer Night's Dream* (1600), *Othello* (1622), *Pericles* (1609), *Romeo and Juliet* (1597), *Titus Andronicus* (1611), *Troilus and Cressida* (1609, 2d issue).

and scholarly material. Other facsimiles — and good ones — have been produced, notably the photo-lithographic series issued between 1880 and 1889, under the superintendence of Frederick James Furnivall, by William Griggs and Charles Pretorius. Forty-three of these volumes were published, and thirty-eight of them are upon the shelves of this Library.

Of original quartos, there are still seven of which no issue of any edition can be found here,¹ although students will find facsimiles of them all except *Macbeth* (1673). This was reprinted from the First Folio, and except for convenience in handling, the First Folio is equivalent to the quarto, of which only seven copies are known. There are also in the Barton Library two editions of this play printed by different presses in 1674, "as it is now acted at the Duke's Theatre."

The only original quartos, every recorded issue of which is here represented, are *Othello*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, and *Taming of the Shrew*.

Excellent as this showing is, it ought not to be difficult in a city of Boston's traditions, to make it more complete, and the Library is eager to follow Mr. Furness's advice that "no chance should be lost of maintaining the lead." It is obviously out of the question to compete with such private collectors as Mr. Folger, Mr. Huntington and Mr. White (any one of whom only the British Museum can surpass), but it does not seem too much to expect that this Library should be enabled to hold its prestige as a Mecca for students and scholars.

It is fairly easy to keep abreast of contemporary literature and in the matter of recent editions of Shakespeare and of Shakespeareana, the Library has been watchful and liberal. The best critical ability of modern times has given us the Bankside, Globe, Temple, Oxford, Arden, Century, Old-spelling, Stratford Town, Twentieth Century, Tudor, Vale Press and Yale editions of Shakespeare's works. The New Variorum, also, though begun by Mr. Furness before the Barton Catalogue was published, has only recently been completed. Literary criticism has perhaps reached its highest excellence in the Shakespeareana of the past few years, the life and works of the dramatist having been considered in countless phases and from countless angles. One of the interesting developments of these later investigations has been the impetus given to discussions over the authorship of the plays — a controversy which was under way in the middle of the nineteenth century, but which has produced the great bulk of its literature in the twentieth. A rough estimate indicates that since the preparation of the Barton Catalogue some fifteen hundred volumes of general criticism have been placed upon our shelves, thus probably doubling the number of similar works gathered by Mr. Barton, and offering invaluable material for the enlightenment and stimulation of the Shakespeare student.

¹ *Henry IV, Part 2, Macbeth, Troilus and Cressida, Passionate Pilgrim, Venus and Adonis, Lucrece, Sonnets.*

A Selected List of Books Recently Added to the Library.

For latest available titles see the current Weekly Lists.

The arrangement is that of a dictionary catalogue, entry being made by author, subject, and title. The printing of a name, usually of an author, in SMALL CAPITALS, indicates that under that name in the main alphabet will be found a fuller entry.

- A B C**, The, of vacuum tubes in radio reception. LEWIS. 8016a.18
- A B C** series for collectors. BLACKER. The A B C of English salt-glaze stoneware from Dwight to Dalton. 4067.68
- Abdication**. [Fiction.] CANDLER. *3048.192
- Abrasive materials**. SEARLE. The manufacture and uses of abrasive materials. 4039a.34
- Accomplishment ratio**, The. FRANZEN. *3592.220.125
- Accounting**. GARCKE and FELLs. Factory accounts. 4012a.8
- Acheson**, Arthur. Shakespeare's sonnet story, 1592-1598. Restoring the sonnets written to the Earl of Southampton to their original books. With documentary evidence identifying Mistress Davenant as the Dark Lady. With an appendix including a monograph on the Crosse Inn and the Tavern of Oxford by E. Thurlow Leeds. London. 1922. Plans. Genealogical table. Tables. *4597.172
- Acito**, Alfredo. L'Oriente arabo. Odierne questioni politiche (Siria, Palestina, Libano, Irak). Milano. [1922.] Maps. 5075.41
- Acosta**, Mercedes de. Sandro Botticelli. [Play.] New York. 1923. 2778.180
The action takes place in Florence in 1476. Lorenzo de' Medici is one of the characters.
- Acremant**, Germaine. Ces dames aux chapeaux verts. Roman. [5^e édition.] Paris. [1922.] 6698.614
- Acting**. TALLCOTT. The art of acting and public reading. 5599.193
- Actors**. WYNDHAM. The nineteen hundreds. 4549a.246
- Ad quadratum**. LUND. *4100a.32
- Adam**, Paul Auguste Marie. Notre Carthage. Paris. 1922. Plates. Map. 3059.329
- Adam and Eva**, comedy. MIDDLETON and BOLTON. 4409b.238
- Adams**, John, educator, editor. The new teaching. London. 1922. *3599a.651
- Adams**, Samuel. CARLTON. Samuel Adams, father of American independence. 4349a.328.1
- Advance**, The, of the American short story. O'BRIEN. 2409.291
- Adventive plants**. HAYWARD and DRUCE. The adventive flora of Tweedside. 3855.125
- Adventures social and literary**. AINSLIE. 4548.363
- Adversaire inconnu**, L'. [Roman.] CYRIL and BERGER. 6698.637
- Advertising**. MASON. Showing off the library. 6190a.253
- Aeneas**. DIDO. An anonymous epistle of Dido to Aeneas. 2915.57
- Æsthetics**. SANDERSON. Cosmic vision. *Q.5.6
- Aether und Relativitätstheorie**. EINSTEIN. 5967.219
- Affair**, The, at Flower Acres. [Fiction.] WELLS. 50.249
- Afoot in England**. HUDSON. 2469.206
- African Education Commission**. Education in Africa. A study under the auspices of the Phelps-Stokes Fund and foreign mission societies of North America and Europe. Report prepared by Thomas Jesse Jones. New York. [1922.] Portraits. Plates. Maps. 3592.234
- After life in Roman paganism**. CUMONT. 3457.313
- After the Peace**. BRAILSFORD. 2309f.123
- Âge**, L', d'homme, roman. ROZ. 6698.535
- Agricultural and biological publications**. LOEHNIS and FRED. Textbook of agricultural bacteriology. 7998.128
- PIPER and MORSE. The soybean. 7999.281
- Agriculture**. BUCHANAN. Agricultural and industrial bacteriology. 3995.164
- GREAVES. Agricultural bacteriology. 3995.163
- LOEHNIS and FRED. Textbook of agricultural bacteriology. 7998.128
- SMITH. Agricultural meteorology. 3997.294
- Aicard**, Jean François Victor. L'illustre Maurin. [Roman.] Paris. [1921.] 6698.603
- Aikio**, Matti. Gustav Vigeland. Kristiania. [1921.] Portrait. Plates. Plans. 8087.130
- The plates are chiefly designs for fountains.

- Aimer, pièce. GÉRALDY. 6672.143
- Ainslie, Douglas. Adventures social and literary. London. [1922.] Portraits. Plates. Genealogical chart. 4548.363
Contains reminiscences of famous people.
- Air-pumps. DUSHMAN. Production and measurement of high vacuum. 8215.1
- Akeley, Carl Ethan. BRADLEY. On the gorilla trail [with Carl Akeley's expedition]. 3057.236
- Alanic, Mathilde. Rayonne! Roman. Paris. [1922.] 6698.617
- Albert, *Saint, Cardinal of Louvain*. MARMOL. St. Albert de Louvain, Évêque de Liège et martyr (1192). 5559a.241
- Albert, *King of Belgium*. ANSEL. Le grand voyage du Roi des Belges aux États-Unis d'Amérique. 2368.117
- Albrecht, Ludolf. Acht Blatt nach Plastiken des Künstlers. Hamburg. [1920.] *8080.121
- Albright, George Leslie. Official explorations for Pacific railroads, 1853-1855. Berkeley. 1921. Map. *4481.246.11
- Alcatraz. [Fiction.] BRAND. 50.169
- Alcuinus, *Abbot of St. Martin de Tours*. BUXTON. Alcuin. 3469.253
- Alder, William Fisher. Men of the inner jungle. [Borneo.] New York. 1923. Plates. 3048.243
- Aldis, Harry Gidney. The University library, Cambridge. London. 1922. 2219a.68.46
- Alfieri, Vittorio, *Comte*. Saul, Filippo, tragedia. Con introduzione di Arturo Farinelli. Torino. [1921.] Portraits. Plate. 2778.178
The tragedy Filippo is based on the life of Don Carlos, son of Philip II., of Spain.
- Alfonso X., *of Leon, IV., of Castile*. [Obras.] Prólogo, selección y glosarios de Antonio G. Solalinde. Tomo 1. Madrid. [1922.] Plates. 3099a.74
Contents.—1. Prólogo. — Cantigas de Santa Maria. — Cantigas profanas. — Primera Crónica general. — General e grand estoria.
- Alington, Cyril Argentine. Twenty years: being a study in the development of the party system between 1815 & 1835. Oxford. 1921. Plates. 4517.287
- All about aircraft of today. TALBOT. 4036a.14
- All America National Council: Publications. COHALAN. Senator Lodge, past and present. 4229.267
- All-electric age, The. WHYTE. 8010.219
- Allen, Frederick James. The shoe industry. New York. 1922. Illus. Diagrams. Tables. 8037b.3
- Allen, Gardner Weld. The Trustees of Donations for Education in Liberia. A story of philanthropic endeavor, 1850-1923. Boston. 1923. Portraits. Plates. Map. 7596.177
- Almack's Assembly Rooms, London. CHANCELLOR. Memorials of St. James's Street, together with The annals of Almack's. 2492.173
- Almanacco popolare Sonzogno. Anno 1923. Milano. [1922.] Illus. Portraits. Maps. *2738.42
- Álvarez Quintero, Serafín, and Joaquín Álvarez Quintero. La prisa, commedia en tres actos. Madrid. 1921. 3098.296
- Amalthea-Buecherei. SCHNERICH. Wiens Kirchen und Kapellen in kunst- und kultur-geschichtlicher Darstellung. 4108.120
- Amaral, Afrânio. Contribuição para o conhecimento dos ofídios do Brasil.—A. S. Paulo. 1921. Plates, 1 colored. Map. *3875.90.1
- Amateur's book of the garden series. BENNETT. The vegetable garden. 3999.350
- ROGERS. Planning your garden. 3999.349
- Ambling through Acadia. TOWNE. 4469a.216
- America, The, I saw in 1916-1918. SOULSBY. 2369.236
- America of yesterday. LONG. 4349.393
- America through Hindu eyes. DE MAJUMDAR. 2368.119
- American Academy of Political and Social Science. Annals. Industrial relations and the churches. With a supplement: A study in labor mobility. Philadelphia. 1922. Charts. Tables. *3565.109.103
- Social and economic conditions in the Dominion of Canada. With a supplement on memorial addresses on the life and services of Simon N. Patten. Philadelphia. 1923. Map. Diagrams. Tables. *3565.109.107
- American Bankers Association: Commission on Commerce and Marine. Russia. A consideration of conditions as revealed by Soviet publications. [New York. 1922.] 9338.047a16
- American business series. ALLEN. The shoe industry. 8037b.3
- American Chemical Society: Monograph series. PALMER. Carotinoids and related pigments: the chromolipoids. 3974.211
- American Committee for the Relief of Russian Children. Report on the Russian famine. New York. [1922.] Tables. No. 2 in 2308a.56
- American Drug Manufacturers' Association. Origin and history of all the pharmacopeal vegetable drugs, chemicals, and preparations. With bibliography. Vol. 1: Vegetable drugs, by John Uri Lloyd. Cincinnati. [1921.] Plates. *3789.140
- American Dyes Institute. World disarmament and the master key industry. New York. [1921.] 7571.197
A collection of articles and addresses by various writers. The master key industry is the dye industry.
- American Face Brick Association, Chicago, Ill. The story of brick. The permanence, beauty, and economy of the face brick house. 2d edition. Milwaukee, Wis. [1921.] Illus., one colored. 8105.88
- American Federation of Labor: Railway Employees' Department. The case of the railway shopmen. A brief statement of facts concerning the controversies which precipitated the strike. [Chicago. 1922.] 3569a.553
- American Game Protective Association: Addresses. GORDON. The black bear as a game animal in Pennsylvania. 4008.435
- American Geographical Society: Research series. ANTEVS. The recession of the last ice sheet in New England. 3869.193
- BARCOCK. Legendary islands of the Atlantic: a study in medieval geography. 2289a.105.8
- GOLDER. Bering's voyages. 2289a.105.1
- Special publication. LEE. The face of the earth as seen from the air. *2283.134
- American individualism. HOOVER. 4229.301

- American Institute of Architects: Committee on Education.** The significance of the fine arts. Boston. [1923.] Plates. Plans. *4097.68
Contents. — Introduction: The appreciation of art, by George C. Nimmmons. — Classical architecture, by C. Howard Walker. — The architecture of the Middle Ages, by Ralph Adams Cram. — The Renaissance, by H. Van Buren Magonigle. — Modern architecture, by Paul P. Cret. — Sculpture, by Lorado Taft. — Painting, by Bryson Burroughs. — Landscape design, by F. L. Olmsted. — City planning, by Edward H. Bennett. — The industrial arts, by Huger Elliott. — Music, by Thomas Whitney Surette. — Epilogue: The significance of art, by C. Howard Walker.
- American Jewish Joint Distribution Committee: Publications.** **HELPING Europe.** Vol. I (no. 1). November 23, 1922. *2302.215
- American Legion.** JAMES. A history of the American Legion. **20th. 297.1.1
- American Library Directory.** 1923. A classified list of 9200 libraries with names of librarians. New York. 1923. *3172.7
- American malleable cast iron.** SCHWARTZ. 8025.159
- American Merchant Marine Library Association.** Report. January, 1923. New York. 1923. Illus. Portraits. *6209.110
- American Nature Association: Publications.** **NATURE Magazine.** January, 1923. *3810a.57
- American Prison Association.** HART. Plans and illustrations of prisons and reformatories. Presented at the fifty-second congress of the Association. *8092.67
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Saminski, Lazare. [A collection of songs for mixed voices, with accompaniment for pianoforte ad libitum. Op. 4.] Boston. 1921. 8057.448

Contents. — Ani hadal. (After a song of the Jemmenites of Palestine.) Words in Hebrew and English. — Tartar Crimean song. Words in English and Russian (transliterated). — El hibne Hagaili. (After a song of the Palestine Jews.) Words in Aramaic and English. — To Zion's height. In English and Russian (transliterated).

Scherrer, Heinrich, *compiler*. Deutsche Soldatenlieder. Mit Klavierbegleitung von Theodor Salzmann. 2. Auflage. Leipzig. 1915. Colored plates. ****M.419.69**

Schoenberg, Arnold. Acht Lieder für eine Singstimme und Klavier komponiert. Op. 6. Berlin. [1894?] ****M.462.58**

— Dank und Abschied: zwei Gesänge für eine Baritonstimme und Klavier komponiert. Op. 1. Berlin. [189-?] 2 v. in 1. ****M.462.60**

— Sechs Lieder für eine mittlere Singstimme und Klavier komponiert. Op. 3. Berlin. [1894?] ****M.462.59**

Starke, Frederick Ebsen. Siberia: a lament. For six-part chorus of men's voices with

mezzo-soprano or baritone solo and piano accompaniment. New York. [1922.] ****M.454.50**

Von Holst, Gustav Theodore. Choral hymns from the Rig Veda. Op. 26. [Part songs, with accompaniment for pianoforte. London. [1912.] **8044.135**

— King Estmere: old English ballad. [Op. 17.] For chorus [S. C. T. B.] and orchestra. [Vocal score.] London. 1906. ****M.456.78**

VIOLONCELLO MUSIC.

Pizzetti, Ildebrando. Sonata in fa per pianoforte e violoncello. [Partitura e parte.] Milano. 1923. ****M.462.54**

Books added to the Children's Room.

Badt, Ernestine Louise. Everyday good manners for boys and girls. Chicago. [1922.] **Z.80c 8.1**

Bell, Carola. The fairy four-leaf. [The fairy four leaf; Fairy Tale Wood; The pageant of Chunn's Cove; The Land of the Glad Heart.] Outdoor plays for girls. New York. [1923.] Plates. **Z.40d 123.1**

Belloc, Joseph Hilaire Pierre. The bad child's book of beasts. New York. 1923. Illus. **Z.130b 30.2**

Bigham, Madge A. More Mother Goose Village stories. Chicago. [1922.] Illus., some colored. **Z.130c 16.2**

Blackwell, Basil, *compiler*. Fifty new poems for children. New York. [1923.] **Z.40e 121.1**

Bragg, Sir William Henry. The world of sound. New York. 1922. Illus. Diagrams. Charts. **Z.100f 12.1**

Brooks, Eugene Clyde. Stories of South America, historical and geographical. Richmond. [1922.] Illus. Portraits. Maps. **Z.101 37.1**

Bunyan, John. The pilgrim's progress. Abridged by Edith Freelove Smith. Boston. [1923.] Silhouettes. **Z.40c 17.6**

Burrell, Caroline Frances Benedict. (Caroline French Benton.) A little housekeeping book for a little girl, or, Margaret's Saturday mornings. Boston. [1918.] **Z.50f 1.3**

Collins, Archie Frederick. The boy astronomer. Boston. [1923.] Illus. Diagrams. **Z.100b 11.2**

Chambers, Mary Davoren. Nature secrets. Boston. [1923.] Illus. **Z.100s 24.1**

Cooley, Anna Maria, and Wilhelmina H. Spohr. Household arts for home and school. New York. 1920, 21. 2 v. Illus., some colored. **Z.50f 20.1**

Cornyn, John Hubert. When the camp fire burns. Boston. 1923. Plates. **Z.20g 48.2**

Craik, Dinah Maria Mulock, *compiler*. The fairy book. The best popular stories selected and rendered anew. New York. [1922.] Illus. **Z.40h 162.2**

Davies, Mary Carolyn. Outdoors and us. [Verse.] Philadelphia. 1922. Colored plates. **Z.40e 100.2**

Della Chiesa, Carolyn M. The three of Salu. Around the year in northern Italy. Yonkers-on-Hudson. 1923. Illus. Map. **Z.10h 6.33**

Drury, Samuel Smith. The thoughts of youth: papers for young people. New York. 1922. **Z.80a 21.1**

Ewald, Carl. The old willow-tree, and other stories. Translated by A. Teixeira de Mattos. New York. [1921.] Plates, some colored. **Z.100n 16.1**

Ewing, Juliana Horatia. Jackanapes, and other tales. London. 1922. Colored plates. **Z.F.11e 17**

— Old fashioned fairy tales. London. [191-?] Colored plates. **Z.F.11e 20**

Farjeon, Eleanor. Singing games for children. London. [1923.] Colored plates. **Z.120c 97.1**

Hawkes, Clarence. Dapples of the circus: the story of a Shetland pony and a boy. Boston. [1923.] Plates. **Z.F.6h 2**

Headland, Isaac Taylor. Our little Chinese cousin. Boston. [1920.] Illus. Portraits. Diagrams. **Z.10f 2.5**

Henty, Georg Alfred. True to the old flag. A tale of the American War of Independence. London. [1923.] Plates, one colored. Maps. **Z.F.15h 25**

Hunter, George William, and Walter George Whitman. Civic science in the community. New York. [1922.] Illus. Diagrams. Charts. Tables. **Z.20k 65.1**

Hutchinson, Horatio Gordon. The greatest story in the world. [A history of the nations around the Mediterranean Sea, till the destruction of Jerusalem in 70 A.D.] New York. 1923. Illus. Portraits. **Z.15h 6.22**

Irving, Washington. The Alhambra. Tales and sketches of the Moors and Spaniards. New York. [191-?] Plate. **Z.10h 6.32**

Jackson, Walter Clinton. A boys' life of Booker T. Washington. New York. 1923. Illus. Portraits. **Z.30b 4w 2**

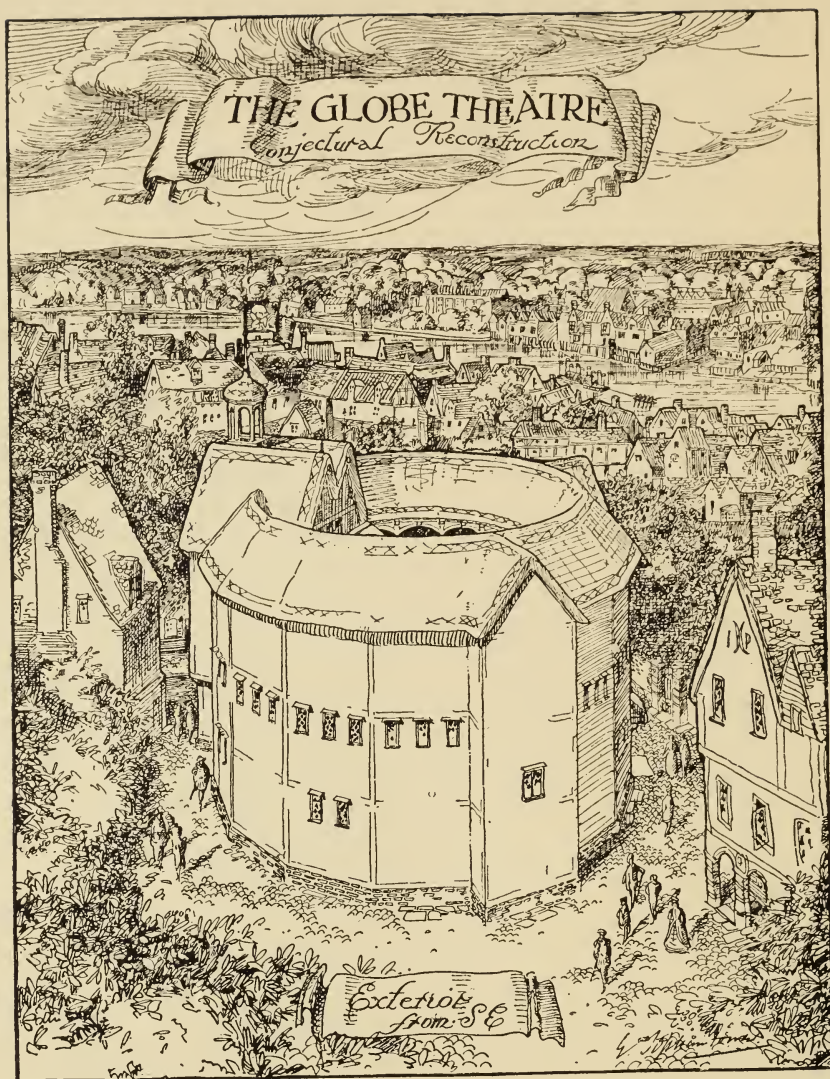
- Johnson, Joseph French. We and our work. [Economic conditions in the United States.] New York. 1923. Illus. Portraits. Maps. **Z.20k 66.2**
- MacLiammhóir, Mícheál. Fairy nights. [In Irish and English on opposite pages: St. Bridget's Eve; May Day Eve; St. John's Eve; November Eve.] Dublin. 1922. Illus. **Z.40h 208.1**
- McSpadden, Joseph Walker. The story of Theodore Roosevelt. New York. [1923.] Portraits. Plate. **Z.30b 6r 6**
- Masefield, John. A book of discoveries. [Recreations and adventures of two English boys.] London. [1910.] Illus. **Z.F.34m 4**
- Mother Goose. A nursery rhyme picture book. London. [1922.] 2 v. Colored plates. **Z.130a 3.8**
- Němcová, Božena. The disobedient kids, and other Czecho-Slovak fairy tales. Prague. 1921. Illus., some colored. **Z.40h 207.2**
- Page, Thomas Nelson. Tommy Trot's visit to Santa Claus. A captured Santa Claus. New York. 1922. Colored plates. **Z.F.18p 1**
- Paine, Ralph Delahaye. Comrades of the rolling ocean. [Experiences in the merchant marine.] Boston. 1923. Plate. **Z.F.6p 10**
- Pollock, Frank Lillie. Northern diamonds. Boston. [1917.] Plates. **Z.F.33p 3**
- Rhys, Ernest, and Grace Rhys. English fairy tales. London. [192-?] Colored plates. **Z.40h 79.3**
- Říha, Václav. Jak válčily houby s brouky. [V Praze. 192-?] Illus., some colored. A picture book for children. **Z.130a 71.1**
- Riley, Alice Cushing Donaldson. Ten minutes by the clock, and three other plays for out-door and in-door production. With an introduction and general notes on production by Cora Mel Patten. New York. [1923.] **Z.40d 122.1**
- Rolleston, Thomas William Hazen. The high deeds of Finn and other bardic romances of ancient Ireland. London. [1922.] Plates. **Z.40h 123.1**
- Rolt-Wheeler, Francis William. The Sahara hunters. [Fiction.] Boston. [1923.] Plates. **Z.F.15w 19**
- Scales, Laura Woolsey Lord. Boys of the ages: their dreams and their crafts. Boston. [1922.] Illus. Portraits. **Z.15a 52.1**
- Schultz, James Willard. The danger trail. [Adventures with the fur-trading companies and the Indians in the Northwest.] Boston. 1923. Plates. **Z.F.28s 10**
- Sharp, Evelyn. Who was Jane? A story for young people of all ages. London. 1922. Plates. **Z.F.77s 1**
- Sloane, Thomas O'Connor. Electric toy making for amateurs. 20th edition. New York. 1915. Illus. Diagrams. **Z.100k 7.2**
- Spyri, Johanna. Heidi. Illustrated by Jessie Willcox Smith. Philadelphia. 1922. Colored plates. **Z.40c 61.1**
- Stevinson, E. Handwork and social history. Oxford. 1916. Illus. Plans. **Z.10k 84.1**
- Tower, Samuel Francis, and Joseph Richard Lunt. A science of common things. New York. [1922.] Illus. Diagrams. Tables. **Z.100a 16.1**
- Turkington, Grace Alice. My country. A text-book in civics and patriotism for young Americans. Revised edition. Boston. [1923.] Illus. Portraits. Maps. **Z.20k 44.2**
- Williams, Blanche Colton, *editor*. A book of short stories. A collection for use in high schools, with introduction and notes, and biographies of the authors. New York. 1921. Illus. Portraits. **Z.40c 65.1**
- Wise, Harold R. Elementary woodworking projects. Peoria, Ill. [1922.] Plans. **Z.50b 35.1**
- Wood, Eric, *editor*. The boy's workshop. New York. [1923.] Illus. **Z.50b 62.1**
- Something to make. New York. [1923.] Illus. Diagrams. **Z.50b 62.2**

Books added to the Branch Libraries.

- Bacon, Josephine Dodge Daskam. Blind Cupid. [Fiction.] New York. 1923. **114d 9**
- Barrie, Sir James Matthew, *Baronet*. Courage. The rectorial address delivered at St. Andrew's University, May 3, 1922. New York. 1923. **Pl 551**
- Barrington, Emilie Isabel. The chaste Diana. A romance of "The beggar's opera." New York. 1923. **276b 1**
- Bassett, Sara Ware. Walter and the wireless. Boston. 1923. Plates. **Yf 597.11**
- Batchelder, Ernest Allen. Design in theory and practice. New York. 1918. Illus. **Fd 605**
- Bigham, Madge A. More Mother Goose village stories. Chicago. [1922.] Illus., some colored. **Yp 867.2**
- Boston: City Council. Report of proceedings of the City Council. February 6, 1922—February 3, 1923. Boston. 1923. **Ref.**
- Boston Directory. 1923. **Ref.**
- Brown, Bernice. The shining road. A novel [of life in a farming village in Iowa]. New York. 1923. **208b 1**
- Canfield, Flavia Camp. A trip with a trailer. New York. [1923.] Plates. **Yf 1408.4**
- Carpenter, Frank George. The tail of the hemisphere: Chile and Argentina. Garden City. 1923. Plates. Maps. **Jd 1483**
- Carter, Winifred. Lass o' Laughter. [Fiction.] New York. 1923. **153c 1**
- Chamberlain, Lawrence. The principles of bond investment. 7th edition. New York. 1917. **Sq 1615**
- Chase, Joseph Cummings. Decorative design: a text-book of practical methods. New York. 1916. Illus. **Fd 1655**
- Clarke, Isabel Constance. Carina. A novel. New York. 1923. **99c 16**
- Cody, Alpheus Sherwin. How to deal with human nature in business. 3d edition. New York. [1915.] Facsimiles. **Uw 1805**

- Cooley, Anna Maria, and Wilhelmina H. Spohr.** Household arts for home and school. New York. 1921. 2 v. Illus., some colored. **Yu 1892**
- Cornyn, John Hubert.** When the camp'fire burns. [Indian folk-lore tales.] Boston. 1923. Plates. **Ye 1932.2**
- Coxon, Muriel Hine.** The flight. New York. 1923. **227c 3**
The scene is laid in England and on the island of Siris in the Mediterranean.
- Crownfield, Gertrude.** The little tailor of the Winding Way. [Fiction.] Illustrated by Willy Pogány. New York. 1921. Colored plate. **Yf 2057**
- Cutler, Robert.** The speckled bird. [Fiction.] New York. 1923. **221c 2**
- Ertz, Susan.** Madame Claire. [Fiction.] New York. 1923. **51e 1**
- Foot, John Taintor.** The song of the dragon. [Short stories.] New York. 1923. **53f 1**
- Ford, Henry.** My life and work. In collaboration with Samuel Crowther. Garden City. 1923. **Bf 3061.2**
- French, Thomas Ewing.** A manual of engineering drawing for students and draftsmen. New York. 1918. Illus. Maps. Plans. **Fe 3145.2**
- Gale, Zona.** Faint perfume. [Fiction.] New York. 1923. **49g 8**
- Gardner, Edward Hall.** Effective business letters. 2d edition. New York. 1919. **Uw 3197**
- Gerard, Louise.** The woman he desired. [Fiction.] New York. [1922.] Plate. **438 1**
- Gideon, Constance Ramsay, and Henry Louis Gideon.** From the cradle to the chuppe. Songs of Jewish life. New York. 1923. 2 v. Music. **Fq 3373**
- Gilman, Isabel Ambler.** Alaska, the American northland. Yonkers-on-Hudson. 1923. Illus. Portrait. Maps. **Yj 3394**
- Goodwin, John.** The sign of the serpent. [Adventures on a sea-going yacht.] New York. 1923. **110g 3**
- Gowin, Enoch Burton.** The executive and his control of men. A study in personal efficiency. New York. 1918. Portraits. **Pl 3528.2**
- Guyol, Louise Hubert.** The Funny House. [Fiction.] Boston. 1922. Plates, one colored. **Yf 3695**
- Hall, Albert Neely.** Home-made games and game equipment. Boston. [1923.] Illus. **Yw 3755**
- Hall, Jennie.** Buried cities. [Pompeii, Olympia, Mycenae.] New York. 1923. Illus. **Yo 3753**
- Hamsun, Knut.** Victoria. [Fiction.] From the Norwegian by Arthur G. Chater. New York. 1923. **228h 1**
- Hannay, James Owen.** (George A. Birmingham.) The great grandmother. [Fiction.] Indianapolis. [1923.] **110h 13**
- Harker, Lizzie Allen.** The really romantic age. [Fiction.] New York. 1923. **165h 9**
- Harrington, Harry Franklin, and T. T. Frankenberg.** Essentials in journalism. A manual in newspaper making for college classes. Boston. [1912.] Illus. Portraits. Facsimile. **Lb 3845**
- Hawkes, Clarence.** Dapples of the circus: the story of a Shetland pony and a boy. Boston. [1923.] Plates. **Yf 3885.3**
- Hoffman, James David, and Benedict Frederick Raber.** Handbook for heating and ventilating engineers. 3d edition. New York. 1913. Illus. Plans. **Uj 4185**
- Hoover, Herbert Clark.** American individualism. Garden City. 1923. **Sd 4251**
- Hueston, Ethel.** Merry O. [Fiction.] Indianapolis. [1923.] Plates. **216h 2**
- Hunter, George William, and Walter G. Whitman.** Civic science in the community. New York. [1922.] Illus. Maps. **Sc 4371**
- Ingraham, Sydney Eleanor.** The story of democracy told for boys and girls. New York. 1922. Illus. Portraits. **Yc 4444**
- Jackson, Walter Clinton.** A boys' life of Booker T. Washington. New York. 1923. Illus. Portraits. **Ybw 9512**
- Jerome, Jerome Klapka.** Anthony John. [Fiction.] New York. 1923. **11j 2**
- Keith, Marian.** The bells of St. Stephens. [Fiction.] New York. [1922.] **81k 2**
- Kendall, Lewis F., Jr., and Robert Philip Koehler.** Radio simplified: what it is—how to build and operate the apparatus. Chicago. [1922.] Illus. Plans. **Nq 4475**
- Koren, John.** Boston, 1822–1922. The story of its government and principal activities during one hundred years. Boston. 1922. Portraits. Plates. **Es 4858**
- Lavarre, William J.** Up the Mazaruni for diamonds. [British Guiana.] Boston. 1919. Plates. Map. **Yj 5077**
- Lederer, Charles.** Drawing made easy. A book that can teach you how to draw. [New edition.] Chicago. [1923.] Illus. Portraits. **Fe 5120**
- Lewis, Elias St. Elmo.** Getting the most out of business. New York. 1919. Portrait. **Uw 5235**
- Lucas, Edward Verrall.** Geneva's money. [Fiction.] New York. [1923.] **661 6**
- MacGrath, Harold.** The world outside. [A story of theatrical life.] Garden City. 1923. **198m 9**
- McIntyre, John Thomas.** Blowing weather. [A romance of the sea in the time of the tall sailing ships.] New York. 1923. **116m 1**
- Mackenzie, Jean Kenyon.** African adventures. [The story of Livingston told from the lips of a young African lad.] New York. [1922.] Portraits. Plates. **Yr 5435**
- Marquand, John Phillips.** Four of a kind. [Short stories.] New York. 1923. **189m 1**
- Marshall, Archibald.** The Clinton twins, and other stories. New York. 1923. **179m 18**
- Massachusetts.** General Court. A manual for the use of the General Court. 1923–1924. Boston. 1923. **Ref.**
- Mathews, Ferdinand Schuyler.** The book of wild flowers for young people. New York. 1923. Plates, many colored. Map. **Ng 5730.4**
- Mills, Dorothy.** The book of the ancient world for younger readers. New York. 1923. Illus. Portraits. Maps. **Yc 5940**

- Mitchell, Ruth Comfort. Corduroy. [A story of ranch life in California.] New York. 1923. Plate. 173m 2
- Mudge, Isadore Gilbert. New guide to reference books. Based on the 3d edition of Guide to the study and use of reference books by Alice Bertha Kroeger, as revised by I. G. Mudge. Chicago. 1923. Ref.
- My animal story book. A treasury of sunshine stories for children. Edited by E. H. Maltby. Philadelphia. [1923.] Colored illus. Yf 6294
- New International Year Book, The . . . for the year 1922. New York. 1923. Ref.
- Nicholson, J. W. Elementary arithmetic. New York. 1916. Illus. Tables. No 6410
- O'Brien, Howard Vincent. Trodden gold. [Fiction.] Boston. 1923. Plate. 510 1
- Papini, Giovanni. Life of Christ. Freely translated from the Italian by Dorothy Canfield Fisher. New York. [1923.] Rm 6699
- Post, Emily. Etiquette: in society, in business, in politics and at home. New York. 1922. Plates. Facsimiles. Pm 7087
- Pumpelly, Raphael. Travels and adventures of Raphael Pumpelly, mining engineer, geologist, archaeologist and explorer. From the author's My reminiscences, edited by O. S. Rice. New York. 1920. Illus. Portrait. Yg 7184
- Rich, Frank M. The jolly tinker. New York. 1923. Illus. Diagrams. Yu 7448
- Royden, Agnes Maude. Women at the world's crossroads. New York. 1922. Portrait. Sj 7655
- Sabatini, Rafael. The Sea-Hawk. Boston. [1923.] Colored plate. 116s 4
- Scott, Walter Dill. Influencing men in business. The psychology of argument and suggestion. 2d edition. New York. 1917. Plates. Uw 8063
- Shurter, Edwin Du Bois. Winning declamations and how to speak them. New York. [1917.] Lk 8205.2
- Statesman's Year-book, The, . . . for 1923. London. 1923. Ref.
- Stefansson, Vilhjalmur. Hunters of the great North. New York. [1922.] Plates. Maps. Gf 8503.3
- Stowell, William Averill. The wake of the setting sun. [Fiction.] New York. 1923. Plate. 70s 1
- Thompson, Grace Gallatin Seton-. A woman tenderfoot in Egypt. New York. 1923. Portraits. Plates. Gv 8865
- Thomson, Sir Basil Home. My experiences at Scotland Yard. Garden City. 1923. Sx 8872
- Thomson, John Arthur, editor. The outline of science: a plain story simply told. New York. 1922. 4 v. Portraits. Plates, some colored. Ref.
- Trolle-Steenstrup, H. When I was a boy in Denmark. A chronicle of happy days. Boston. [1923.] Portrait. Plates. Yh 9032
- Wallace, Dillon. The story of Grenfell of the Labrador. A boy's life of Wilfred T. Grenfell. New York. [1922.] Portraits. Plates. Ybg 9451
- Wallace, Edgar. The clue of the new pin. [A detective story.] Boston. [1923.] 177w 6
- Weiman, Rita. Footlights. [Short stories of theatrical life.] New York. 1923. 167w 1
- White, Stewart Edward. Daniel Boone, wilderness scout. Garden City. 1923. Plates. Ybb 1013
- Wildman, Edwin. Famous leaders of character in America, from the latter half of the nineteenth century. Boston. 1922. Portraits. Yb 9685.2
- Famous leaders of industry. Boston. 1921. 2 v. Portraits. Yb 9685
- Winslow, Thyra Samter. Picture frames. [Fiction.] New York. 1923. 77w 1
- Witwer, Harry Charles. Fighting blood. [A story of the boxing-ring.] New York. 1923. 86w 1
- Wodehouse, Pelham Grenville. Mostly Sally. [Fiction.] New York. [1923.] 142w 5



THE GLOBE THEATRE

REPRODUCED FROM THE LONDON COUNTY COUNCIL'S PUBLICATION
"THE SITE OF THE GLOBE PLAYHOUSE, SOUTHWARK."

Reproductions.

THE GLOBE THEATRE.

At the beginning of Queen Elizabeth's reign there were no theatres in England. Plays were, indeed, an important factor of social life, but they were presented in innyards, halls of palaces and noblemen's houses, guild-halls, and even in churches. The drama, however, notwithstanding Puritan opposition, was becoming too powerful to put up with makeshift accommodations. In 1576, James Burbage, an original member of Lord Leicester's company of players, built the first English playhouse and called it The Theatre. The Lord Mayor and Council of London being puritanically inclined, did not favor play acting, and a site was therefore chosen outside the city walls, in Shoreditch, close by the open holiday ground called Finsbury Fields, or Moorfields. The exact site, near Curtain Road, has in recent years been determined by the London County Council, thus correcting some earlier errors. In shape, the building was round, or practically so, and the stage was a movable one supported on trestles. When sports not requiring a stage were held, it could be taken to pieces and put away. Soon after the building of The Theatre, The Curtain was opened near by, and in both of these Shakespeare acted.

The Theatre was built on land leased from Giles Allen for twenty-one years, during which time several other theatres were opened in the environs of London. In February, 1597, James Burbage died and a few weeks later the lease expired. Burbage's sons, Cuthbert and Richard, having difficulties with Allen about renewing it, made a bold move. They, with Shakespeare, John Heminges, and three others, formed a company, tore down the building and rebuilt it on the south side of the Thames, as the Globe.

Shakespeare's long connection with this house and the fact that his greatest plays were written expressly for it, and first acted on its stage, have made it the most famous of all theatres. As to its exact location, whether north or south of Maid Lane (now part of Park St.) there has been much discussion. The London County Council has recently made a careful study of the matter and believes that it has found "an overwhelming body of evidence in favor of the south side."

It has been generally believed to have been circular in form, but Mr. G. Topham Forrest, architect to the London County Council, believes that it was strictly speaking, polygonal. It was of wood, and that material would lend itself much more easily to polygonal than to circular construction, and the appearance at a little distance, would be the same. The reference in the prologue of Henry V. may be to this theatre, or possibly to the Curtain.

"Can this cockpit hold

The vasty fields of France? Or may we cram

Within this wooden O the very casques

That did affright the air at Agincourt?"

There were three galleries, and over these was a roof of thatch, which, in 1613, was the cause of its destruction. It took fire from the shooting of cannon in a performance of Henry VIII., and was quickly burned to the ground. The escape of the audience was considered marvellous, for there were only "two narrow doors to get out," but "nothing did perish but wood and straw and a few forsaken cloaks. Only one man had his breeches set on fire, that would perhaps have broyled him, if he had not, by the benefit of a provident wit, put it out with bottle ale."*

Notwithstanding this light-hearted account, there is reason to believe that many play books were burned and among them Shakespeare's original manuscripts of his plays, the loss of which has left unanswerable so many questions of textual criticism.

The theatre was rebuilt the next year at a cost of £1400, more than twice the cost of the first building. Of this, Shakespeare contributed about £100, but took no active part in the management, having now returned to Stratford and the life of a country gentleman. The new theatre was opened in June, 1614, and was claimed to be "the fairest that ever was in England." It lacked some of the elements of special interest pertaining to its predecessor, but flourished for many years, finally in 1644, being torn down "to make tenements in the room of it."

OLD LONDON BRIDGE.

"About the close of the 14th Century houses began to be erected upon the bridge, but, as changes and alterations were frequent owing to fire and tempest, it is difficult to say exactly what buildings were standing at any particular time. Brewer very naturally selected the most interesting date for his bridge, and gave himself artist's license when he thought it desirable. It is fairly certain that the chapel was not on the central pier, and it is more than likely that the original building had been destroyed prior to 1600, which is the date assigned by Brewer to his drawing; but the other most interesting buildings on it were erected only towards the close of the 16th century."—*Old London Illustrated*. A series of drawings by H. W. Brewer, with descriptive notes by Herbert A. Cox.

The figures appearing below the print of the bridge indicate the following buildings: 1, Winchester House; 2, St. Saviour Dock; 3, The Priory Gate; 4, The Refectory; 5, St. Saviour's (St. Mary Overy); 6, St. Mary Magdalene.

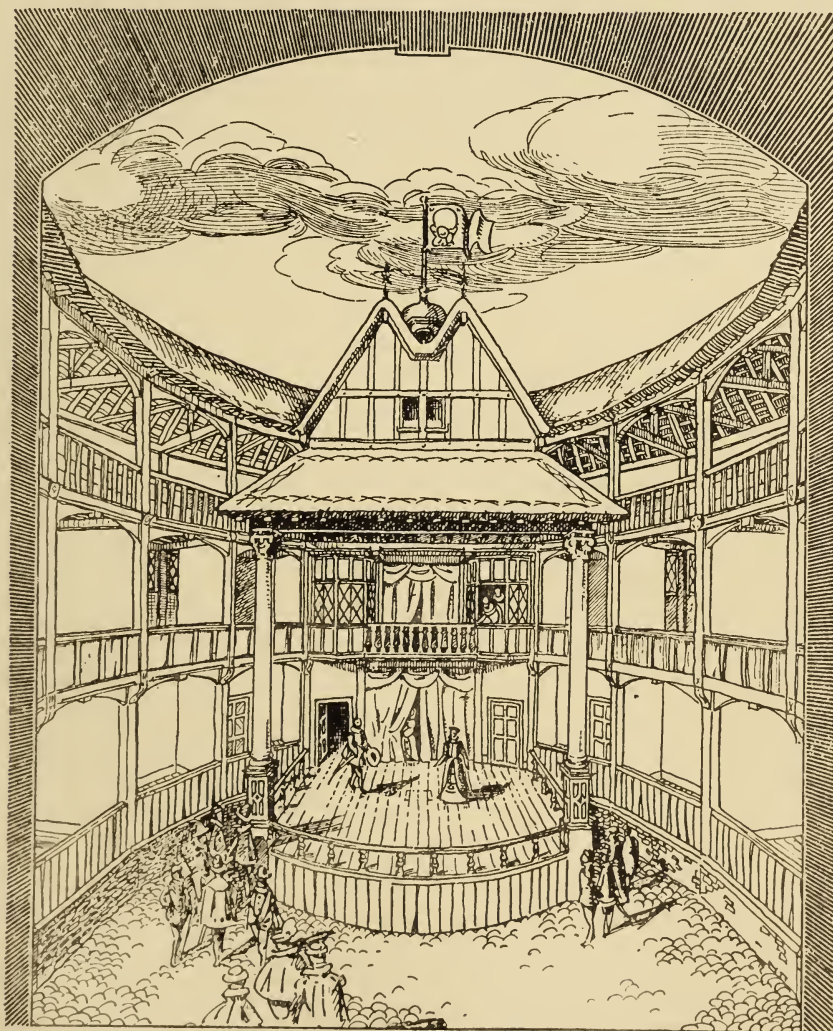
William Harrison's *Description of England in Shakespeare's Youth* contains a "chromo-foto-lithograf" of London Bridge about 1600, from a unique drawing, the earliest genuine full view.

QUEEN ELIZABETH'S FUNERAL PROCESSION.

John Nichols's *Progresses and Public Processions of Queen Elizabeth*, from the third volume of which the print here shown is reproduced, contains an elaborate—and probably complete—list of those who took part in the queen's funeral procession; the other volumes give plates illustrating the pomp and magnificence of some of her "progresses."

* SIR HENRY WOTTON, in *Reliquiae Wottonianæ*.

THE GLOBE THEATRE · CONJECTURAL · RECONSTRUCTION



THE GLOBE THEATRE

REPRODUCED FROM THE LONDON COUNTY COUNCIL'S PUBLICATION
"THE SITE OF THE GLOBE PLAYHOUSE. SOUTHWARK."

The England of Shakespeare.

Compiled by Mary A. Tenney of the Catalogue Department.

The world into which Shakespeare was born must have been confusing to small minds, but it gave unparalleled opportunity to great ones. It was an age of radical change, and pre-eminently so in England. It was but recently that the Pope's authority over the state religion had been finally discarded, and England was thus the very centre of the religious conflict which was agitating all Europe. The feudal order of society was breaking up under the pressure of new ideas which could not be suppressed in that age of discovery and broadened world intercourse. Voyagers returning from the New World brought marvellous tales of things hitherto unheard of, and stirred men's minds to dreams of wealth and power. The English language had only lately reached maturity and come into its own as a fully approved vehicle of literary expression. The first English theatre was built in Shakespeare's childhood, thus giving "a local habitation and a name" to a movement already powerful. To a mind able to grasp the significance of all these things no more stimulating environment was possible. To indicate some of the books which make this environment vivid is the purpose of the following list.

Other editions of many of the works may be found by reference to the Card Catalogue.

THE HISTORICAL SETTING.

Elizabeth. 1558-1603. Her aims were simple and obvious: to preserve her throne, to keep England out of war, to restore civil and religious order. — GREEN. James I. 1603-1625. "The wisest fool in Christendom."

Shakespeare knew . . . the contemporary history . . . of his time, and above all, its character. — CHARLOTTE C. STOPES.

Aikin, Lucy. *Memoirs of the court of Queen Elizabeth*. Boston. 1821. 2 v.

Mandell Creighton says this book "collects a great deal of characteristic gossip." 4512.13

— *Memoirs of the court of King James the First*. 3d edition. London. 1823. 2 v.

Bourne, Henry Richard Fox. *English seamen under the Tudors*. London. 1868. 2 v. Maps. 6545.48

Bruce, John. *Report on the arrangements which were made, for the internal defence of these kingdoms, when Spain, by its Armada, projected the invasion and conquest of England*. [London. 1798.] Map. 4516.3

Privately printed, for use by the government. 6515.5

The map is entitled *Thamesis descriptio*. Anno 1588. It was taken from *Expositionis Hispanorum in Angliam vera descriptio*. A.D. 1588, Roberto Adamo auctore.

Creighton, Mandell. *The age of Elizabeth*. 4th edition. London. 1881. Maps. Genealogical tables. 2429.69

Contains chapters, *English life in Elizabeth's reign*, pp. 192-201, and *The Elizabethan literature*, pp. 201-218.

Egerton papers, The. A collection of public and private documents, chiefly illustrative of the times of Elizabeth and James I. Edited by J. Payne Collier. London. 1840. Facsimiles. 2416.12; *G.3712.3

These papers have been transcribed from the manuscripts at Bridgewater House, which were accumulated by Sir Thomas Egerton, Keeper of the Great Seal to Queen Elizabeth, and later Lord Chancellor of England.

Froude, James Anthony. *Reign of Elizabeth*. (*In his History of England* . . . Vols. 7-12. Portrait. London. 1863-70.) 2436.5-7-12
"His [Froude's] researches have thrown much light upon the politics and character of Elizabeth." — M. CREIGHTON.

"The likes and dislikes of the author are too intense to allow him ever to be strictly judicial." — C. K. ADAMS.

Green, John Richard. *The England of Elizabeth; The Armada*. (*In his A short history of the English people*. Sections 5, 6, pp. 392-420. New York. [1916.]) 2423.69
A richly illustrated edition of this work is on shelf-number *2422.99, vol. 2 of which contains the Elizabethan period.

— *The England of Elizabeth; England and Spain*. (*In his History of the English people*. Chapters 3, 6. Pp. 295-328; 418-453. New York. 1878.) 2422.58.2

Greenwood, Alice Drayton. *History of the people of England*. London. 1923. Illus. Portraits. Maps. Tables. 2518.48
Vol. 2 contains the periods of Elizabeth and James. A history resembling Green's in method and having the advantage of some sources unknown in Green's time.

Henderson, Thomas Finlayson. James I. and VI. London. 1904. *2540.132

Klein, Arthur Jay. *Intolerance in the reign of Elizabeth, Queen of England*. Boston. 1917. 5446.137

Leng, Robert. *Sir Francis Drake's memorable service done against the Spaniards in 1587*. Written by Robert Leng, gentleman, one of his co-adventurers and fellow-soldiers. Now first edited, from the original MS. in the British Museum, together with an appendix of illustrative papers, by Clarence Hopper. [Westminster.] 1863. *2416.39.5

This "singeing of King Philip's beard," as Drake called it, was of great importance in English affairs. Not only had it much to do with the result of the Spanish Armada of the following year, but Drake's prize of a Portuguese East Indiaman, homeward bound with a rich cargo, is said to have first opened the eyes of English merchants to the possibilities of eastern commerce, and to have led the way to the formation of the East India Company.

Naunton, Sir Robert. The court of Queen Elizabeth: originally written under the title of "Fragmenta regalia." With considerable biographical additions, by James Caulfield. London. 1814. Portraits.

****G.3750.1; **K.121.9; **K.116.3**

Biographical sketches of the queen and the great persons of her court.

The copy on shelf-number ****K.121.9** has nine portraits inserted.

For *Fragmenta regalia*, see the Card Catalogue.

Nichols, John. The progress and public processions of Queen Elizabeth . . . Collected from original manuscripts, scarce pamphlets, corporation records, parochial records, &c., &c. Illustrated with historical notes, by John Nichols. A new edition. London. 1823. 3 v. Illus. Portraits. Facsimiles.

***8076.713; **G.3752.3**

Noyes, Alfred. Drake: an English epic. New York. [1909.] Portraits. Plates.

2565.112

Raleigh, Sir Walter Alexander. The English voyages of the sixteenth century. Glasgow. 1910. Portrait. **6267.32**
Contents. — The voyagers. — Richard Hakluyt. — The influence of the voyages on poetry and imagination.

Rawson, Maud Stepney. Penelope Rich and her circle. London. 1911. Portraits. Plates.

4546.179

The circle includes many of the great families of Elizabeth's time. Penelope Rich was the Stella of Sidney's sonnets, and has, by some critics, been identified as the "dark lady" of Shakespeare's sonnets.

Strype, John. Annals of the reformation and establishment of religion, and other various occurrences in the Church of England, during the first twelve years of Queen Elizabeth's happy reign. Compiled faithfully out of papers of state . . . and other original manuscripts. . . . 2d edition, with additions. London. 1725. 2 v.

****H.10.4**

— Same. New edition. Oxford. 1824. 4 v. in 7.

***3522.2; *B.132.9; **G.3872.1**

Turner, Sharon. The history of the reigns of Edward the Sixth, Mary, and Elizabeth. 3d edition. London. 1835. **4515.26**

Wood, William. Elizabethan sea-dogs. A chronicle of Drake and his companions. New Haven. 1918. Portraits. Map.

2329.156.3; *A.1705c.1.3

THE SOCIAL AND GEOGRAPHICAL ENVIRONMENT.

This blessed plot, this earth, this realm, this England. — *King Richard II.*, Act 2, scene 1.

ENGLAND.

Boas, Henrietta O'Brien. In Shakspeare's England. New York. 1904. Portraits.

2545.180

Contents. — Queen Elizabeth. — Country life. — Sir Thomas Gresham and the merchant life of London. — Schools and universities. — Archbishop Parker: the Jesuits and Independents. — Francis Bacon. — Sir Philip Sidney. — Sir Walter Raleigh. — Elizabethan seamen. — The Armada: Lord Howard and Essex. — Lord Burghley, Robert Cecil, and Sir Francis Walsingham. — Spenser. — Marlowe. — Shakspeare.

Cuthbertson, Evan J. William Shakespeare: the story of his life and times. London. 1897. Illus. Portrait. **4599a.233**

Ditchfield, Peter Hampson. The England of Shakespeare. New York. [1917.] Plates. **2468.234**

Gayley, Charles Mills. Shakespeare and the founders of liberty in America. New York. 1917. **4599a.27**

The author believes that "Shakespeare was acquainted with more than one of the English statesmen who wrested from King James the colonial charters by which, between 1606 and 1620, English liberty was first planted in Virginia and New England," and that the "tempest was largely based upon a letter (unpublished until 1625) giving an account of a shipwreck of colonists bound for Virginia.

Goadby, Edwin. The England of Shakespeare. London. [1881.] **2469a.89**
Contains a chapter on the drama, and one entitled Shakespeare's London.

Harrison, William. Harrison's Description of England in Shakspeare's youth. Being the second and third books of his Description of Britaine and England. Edited by Frederick J. Furnivall. London. 1877–81. Illus., one colored. Maps. Plans.

***6552.32; **G.130.1.1**

Regarded by Mr. Furnivall as the best general work of its kind. See note under Stubbs. Contains a reproduction of Norden's map of London, 1593, and a "chromo-foto-lithograph" of London Bridge about 1600, from a unique drawing, the earliest genuine full view.

— Elizabethan England: from "A description of England," . . . (in "Holinshed's Chronicles"). Edited by Lothrop Withington, with introduction by F. J. Furnivall. London. [1889.] **2468.125**

Lamborn, Edmund A. Greening, and G. B. Harrison. Shakespeare's age. (*In their* Shakespeare: the man and his stage. Pp. 41–76. Illus. Portrait. London. 1923.)

4599.198; **G.3956.28

Rye, William Brenchley. England as seen by foreigners in the days of Elizabeth and James the First. Comprising translations of the journals of the two dukes of Wirtemberg in 1592 and 1610; both illustrative of Shakespeare. With extracts from the travels of foreign princes and others. London. 1865. Portraits. Plates.

2467.7; **G.60.18

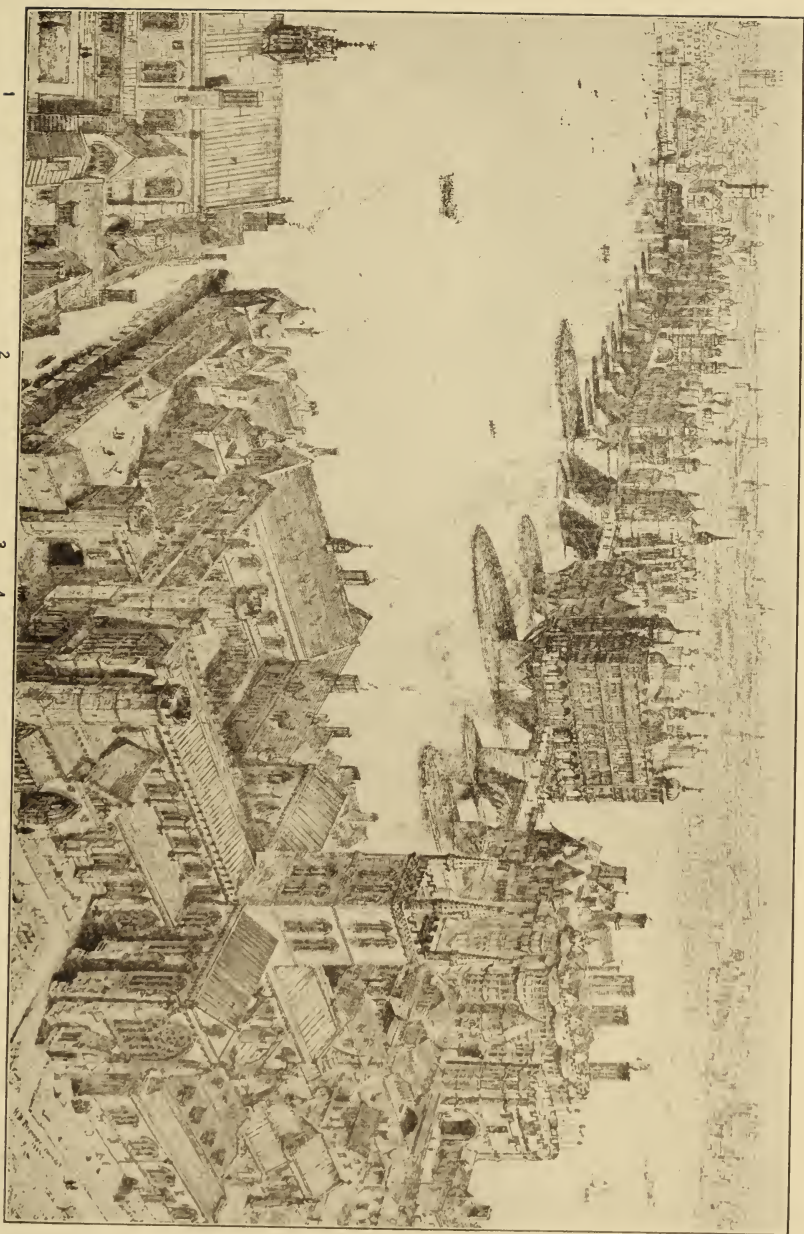
The belief entertained by several critics that Frederick, the Duke of Wirtemberg, who visited England in 1592, is the "duke de Jarnany" mentioned in the Merry Wives of Windsor (act 4, scene 5), is discussed on pages xciv–ciii. In the journal of the visit of Lewis Frederick, in 1610, is the following entry (page 61): His Excellency went to the Globe, the usual place for acting plays; the history of the Moor of Venice [Othello] was represented there.

Stubbs, Philip. Phillip Stubbes's Anatomy of the abuses in England in Shakspeare's youth, A.D. 1583. . . . Edited by Frederick J. Furnivall. London. 1877–82. 2 parts in 1 v. Illus. Portraits.

6552.31; **G.130.1.2. Part 2, Vol. 3

Illustrated chiefly by woodcuts reproduced from Planché's History of costume, and from the Roxburghe and Bagford collections of old ballads.

As Harrison's *Description of England* is the best work on the general condition of our country during Shakspeare's early time, so is Stubbes's *Anatomie* the worthfullest for the special departments of dress . . . of amusements and the excesses they ran into, of the follies and naughtinesses of the day. No one can pretend to know Shakspeare's England without Stubbes's help . . . — *Foreword*, Page 35.



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OLD LONDON BRIDGE. (1600.)

FROM A DRAWING BY H. W. BREWER IN H. A. COX'S "LONDON ILLUSTRATED."

Ward, Sir Adolphus William. Shakespeare and the makers of Virginia. London. [1919.] 4599a.26

Largely a discussion of Charles Mills Gayley's *Shakespeare and the founders of liberty in America*. The author thinks that Mr. Gayley's conjectures regarding Shakespeare's political thought are pushed somewhat far.

Warner, Charles Dudley. The people for whom Shakespeare wrote. New York. 1897. Plates. 2469.155

Wilson, John Dover, compiler. Life in Shakespeare's England. A book of Elizabethan prose. Cambridge. 1911. Plates. 4569.328
Extracts from Nashe, Harrison, Stubbes, Earle, Markham, and others, in modernized text. The plates are mostly reproductions of old pictures.

WARWICKSHIRE AND STRATFORD.

Act, An, for dividing and inclosing certain common fields . . . and other commonable lands within the parish of Old Stratford otherwise Stratford upon Avon . . . [London? 1774.] **G.60.26

Baker, Harold. The Collegiate Church of Stratford-on-Avon & other buildings of interest in the town & neighbourhood. London. 1902. Illus. Portrait. Plans. 4109.65

Bellew, John Chippendale Montesquieu. Shakespere's home at New Place, Stratford-upon-Avon. London. 1863. Plates. Plans. Facsimile. Genealogical charts. 4598.20; **G.3943.30

The charts are of the Shakespeare, Arden, Hathaway and other families.

Bensusan, Samuel Levy. William Shakespeare: his homes and haunts. London. [1910.] Portraits. Plates. 2548.241
The twelve plates are from drawings in crayon by A. Forestier, and include the homes of Shakespeare's father and mother, at Snitterfield and Wilmcote.

Brassington, William Salt. Shakespeare's homeland. Sketches of Stratford-upon-Avon, the Forest of Arden and the Avon Valley. With illustrations by Henry J. Howard and Sidney Heath. London. 1903. Illus. Portrait. Facsimile. Genealogical table. 4592.151

"The author has endeavoured . . . especially to collect local traditions . . . — *Foreword*.
A chapter is devoted to Shakespearean relics, one to portraits, and one to celebrations.

Corelli, Marie. Shakespeare at school. An address to the boys of the Stratford-on-Avon Grammar School on the tercentenary of Shakespeare's death, May 2, 1916. [London. 1916.] 4597.242

Edwards, Ernest. Memorials of Shakespere. London. [1864.] 8 photographs, in portfolio. **G.50.7

There is no text.

Ellis, John, compiler. [A collection of articles and items on Stratford as connected with Shakespeare, cut from books, periodicals and newspapers.] Scrapbook. [Stratford?] 1840. Illus. Portraits. **G.70.27

Elson, A. W., & Co., publishers. "Here Shakespeare lived." Stratford-on-Avon. Boston. [1900.] 10 photogravure plates, 5 x 8 inches, with pamphlet containing descriptive notes. *4071.97

Fairholt, Frederick William. The home of Shakespeare illustrated and described. Lon-

don. 1847. Illus. Portraits. Plan. Autograph facsimile. 2598.12; **G.3942.37

The autograph is Sir Thomas Lucy's.

— Shakespeare's home; visited and described by Washington Irving and F. W. Fairholt . . . With etchings by J. F. and W. W. Sabin. New York. 1877. Portrait. Plates. **T.57.76

Contains only a few quotations from Irving.

— Same. Large paper edition. **G.63.4

Green, Charles Frederick. The legend of Shakespeare's crab tree . . . London. [1857.] Plates. Map. **G.3950.2; **T.53.15

There are pictures of the villages named in the verse:—

Piping Pebworth, dancing Marston,
Haunted Hillboro', hungry Grafton,
Dodging Exhall, papist Wixford
Beggary Broom, and drunken Bidford.

Halliwell-Phillipps, James Orchard. An historical account of the New Place, Stratford-upon-Avon, the last residence of Shakespeare. London. 1864. Illus. Plans. Facsimiles. *4590.2; **G.50.2

— Stratford-upon-Avon in the times of the Shakespeares, illustrated by extracts from the Council books of the Corporation, selected especially with reference to the history of the poet's father. London. 1864. Facsimiles. **G.50.4

The facsimiles are mostly of passages in which John Shakespeare's name occurs.

Harper, Charles George. Summer days in Shakespeare land. Some delights of the ancient town of Stratford-upon-Avon and the country round about; together with a sketch of the life of Mr. William Shakespeare . . . New York. [1912.] Illus. 2465.184

Hutton, William Holden. Highways and byways in Shakespeare's country. With illustrations by Edmund H. New. London. 1914. Illus. Map. 2469a.208

Illustrations of Stratford-upon-Avon and the life of Shakspeare, from original drawings. Stratford-upon-Avon. 1851. 6 plates, each accompanied by a leaf of explanatory text. No. 1 in **G.50.6; No. 3 in **G.50.27

Irving, Washington. Stratford-upon-Avon, from "The Sketch book." With notes and original illustrations. Edited by Richard Savage and William Salt Brassington. Stratford. 1900. Illus. Portraits. *A.4470.9

This book was printed in the house occupied by Shakespeare's daughter Judith and her husband, Thomas Quiney, for thirty-six years.

The illustrations are by Capt. James Saunders, and are reproduced from a manuscript book at Shakespeare's birthplace. They have much variety, and, being copyrighted, do not appear in other printed books.

Jephson, John Mounteney. Shakespere: his birthplace, home, and grave . . . London. 1864. Plates. **G.3943.34; **T.56.100

The plates are photographs.

Laneham, Robert. Robert Laneham's letter; wherein, part of the entertainment vntoo the Queenz Maiesty at Killingworth Castl, in Warwik Sheer in this soomerz progress. 1575. is signified: from a freend officer attendant in the couourt, vnto hiz freend a citizen, and merchaunt of London. Re-edited . . . by Frederick J. Furnivall. London. 1890. Illus. Plans. *6552.38; **G.130.1.6

- Lee, Sir Sidney.** Stratford-on-Avon from the earliest times to the death of William Shakespeare. With illustrations by Edward Hull. London. 1885. Illus. Maps. *2460.72
This is a folio volume. For later editions, of smaller size, see the Card Catalogue. Some are illustrated by Herbert Railton and Edward Hull.
- Lees, Edwin.** Stratford as connected with Shakespeare; and the bard's rural haunts. Stratford-upon-Avon. 1854. Plates. Folded table. 2469.196
Contains copies of the inscriptions on the grave-stones of the Shakespeare family.
- Leyland, John.** The Shakespeare country illustrated. London. [1900.] Illus. Portraits. 2462.30
— Same. [1903.] 2462.168; **T.54.3
This edition contains a map and facsimiles.
- May, George.** The birth-town of Shakspeare, and the vicinity associated with the poet's name. [London. 1847.] Illus. Portrait. 4529.23; **G.3942.38
Another edition, with different title, is on shelf-number **G.3942.39.
- Morley, George.** Rambles in Shakespeare's land. London. [1894.] 4599a.107
— Shakespeare's greenwood. The customs of the country; the language; the superstitions; the customs; the folklore; the birds & trees; the parson; the poets; the novelist. London. 1900. Illus. Portrait. 2469.87
— Sweet Arden. A book of the Shakespeare country. London. 1906. Colored plates. 2469a.223
The plates are from paintings by J. E. Duggins.
- Neil, Samuel.** The home of Shakespeare . . . illustrated by F. W. Fairholt. Warwick. [1871.] Illus. Plan. 6595.22; **G.66.1
Rewritten from Fairholt's earlier work having the same title [2598.12; etc.]. The illustrations are the same.
- Particulars** of Shakspeare's house at Stratford on Avon, for sale by auction by Mr. Robins . . . London . . . [London. 1847.] Illus. Plan.
No. 1 in **G.60.27; No. 9 in **G.60.25
- Ribton-Turner, C. J.** See **Turner, Charles James Ribton**.
- Rider, William.** Views in Stratford-upon-Avon and its vicinity, illustrative of the biography of Shakspeare, accompanied with descriptive remarks. Warwick. 1828. Plates. **G.50.5
Etchings. Artist's proofs, on India paper.
- Same. [Small paper edition.] 6591.4
- Shelley, Henry Charles.** Shakespeare & Stratford. Boston. [1913.] Plates. 6590b.21
The plates are from photographs by the author.
- Stopes, Charlotte Carmichael.** Shakespeare's environment. London. 1914. 4595.141
— Shakespeare's Warwickshire contemporaries. Stratford-upon-Avon. 1907. Plate. Genealogical table. 4596.167
The genealogical table is of the Arden connections. Contains chapters on the clergy of Stratford and the schoolmasters.
- Stratford-upon-Avon** . . . pictorially illustrated. London. 1864. Plates. **G.3943.35
- Thorne, James.** The Avon of Shakespeare. London. 1902. Plates. Map. 2464.153
The text is made up of passages selected from Chapters IX-XII of the author's *The Avon* [2469a.45], in the series *Rambles by rivers*. The plates are redrawn from old prints.
- Tompkins, Herbert Winckworth.** Stratford-on-Avon. With illustrations by Edmund H. New. London. 1904. Illus. 2469a.184
- Turner, Charles James Ribton.** Shakespeare's land: being a description of central and southern Warwickshire. Leamington. 1893. Maps. Plans. 6599a.34
A guide-book.
- Walter, James.** Shakespeare's home and rural life. With illustrations of localities and scenes around Stratford-upon-Avon . . . London. 1874. Illus. Portraits. Facsimiles. *4590.4; **K.83.3; **G.13.3
Some of the plates are reproductions of old pictures.
- Ward, Henry Snowden, and Catharine Weed Ward.** Shakespeare's town and times. London. [1896.] Illus. Portraits. Maps. Plans. Facsimiles. Genealogical table. 6590.45
The illustrations are from photographs taken by the authors.
- Same. 2d edition, enlarged. [1904.] 6590.47
- Warwickshire, the home of Shakespeare.** London. [191-?] Illus., some colored. 6590b.22
- Wheeler, Robert Bell.** An historical account of the birth-place of Shakespeare. Stratford-on-Avon. 1863. Plate.
No. 14 in **G.3950.10; **T.96.168
- Historical and descriptive account of the birthplace of Shakespeare. With lithographic illustrations by C. F. Green. Stratford-upon-Avon. 1824. Plates. Plan. **G.3940.23; **G.3942.35
- Williams, James Leon.** The home and haunts of Shakespeare. With an introduction by Horace Howard Furness. New York. 1892. Illus., 15 colored. *Cab.24.15.1
Contains a chapter on sports and pastimes of the period and one on Kenilworth. The colored plates are from works of well-known artists. There are also many photogravures.
- Windle, Bertram Coghill Alan.** Shakespeare's country. Illustrated by Edmund H. New. London. 1899. Plates. Map. Plan. 2469.88
"To call the attention of visitors to all places even legendarily associated with Shakespeare has been one of its principal purposes." — *Preface*.
- Wise, John Richard.** Shakspeare: his birthplace and its neighborhood. London. 1861. Illus. Portrait. Autograph facsimiles. 2598.22; **G.3942.43

LONDON AND THE THEATRES.

"The theatres were the great civilizing influences of the day . . . [They] were the only avenue through which the bulk of the people became sharers in the influences of the Renaissance. . . . To many who could neither read nor write were they a mine of wealth. — CHARLOTTE CARMICHAEL STOPES, in *Burbage and Shakespeare's stage*.

The greatness of the drama was closely bound up with temporary conditions, among which was a theatre liberally patronized, important in social life and standing in close touch with the life of the people. . . . There was the public, intensely fond of "shows," and finding in them what it was unable to gather from the written word. — J. W. H. ATKINS, in *Cambridge history of English literature*, vol. 3, p. 424.

Adams, Joseph Quincy, Jr. Shakespearean playhouses. Boston. [1917.] Illus. Portraits. Maps. Plans. 4594.156
The history of the playhouses themselves . . . has not hitherto been attempted. — *Preface*.

Albright, Victor Emanuel. The Shaksperian stage. New York. 1912. Plates. 4558.43
This study is an investigation of the structure of a typical stage and of the general method of play-production in the Elizabethan period. — *Introduction*.

- Calmour, Alfred C.** Fact and fiction about Shakespeare, with some account of the playhouses, players, and playwrights of his period. Stratford-on-Avon. Boyden. [1894.] Illus. Portraits. Maps. Facsimiles. *5690.50
- Chambers, Edmund Kerchever.** The stage of the Globe. (*In Shakespeare, William. Works. Vol. 10, pp. 351-362. Stratford-on-Avon. 1907.*) **G.90.7.10
- Creizenach, Wilhelm Michael Anton.** The English drama in the age of Shakespeare. Translated from 'Geschichte des neueren Dramas' of Wilhelm Creizenach [by Cécile Hugon]. Philadelphia. [1916.] Plates. 4574.185
Relates to the theatre as well as the drama.
- Dickinson, Thomas Herbert.** Some principles of Shakespeare staging. (*In Shakespeare studies. By members of the Department of English of the University of Wisconsin. Pp. 125-146. Madison. 1916.*) 4593.211
- Elizabeth, Queen of England.** A proclamation as to licenses for interludes, and their not touching religion or politics. [A.D. 1559.] (*In New Shakspeare Society. [Publications.] Series I. Transactions. 1880-85, part II. P. 17†. London. 1884.*) *6552.10.1880-86. Part 2
- Great Britain.** Acts and laws. An act to restrain abuses of players. A.D. 1605-6. (*In New Shakspeare Society. [Publications.] Series I. Transactions. 1880-85, part II. P. 18†. London. 1884.*) *6552.10.1880-86. Part 2
- For the prevention of profanity on the stage.
- Halliwell-Phillipps, James Orchard.** The visits of Shakespeare's company of actors to the provincial cities and towns of England, illustrated by extracts gathered from corporate records. Brighton. 1887. **G.74.29
Shakespeare "was one of the Lord Chamberlain's actors, a body that was distinguished as the King's Servants soon after the accession of James. . . . Strict accuracy has been sacrificed to convenience in the use of the expression, Shakespeare's Company,—words that are to be taken for the company to which he belonged."—*Preface.*
- Lamborn, Edmund A. Greening, and G. B. Harrison.** The theatre. (*In their Shakespeare: the man and his stage. Pp. 76-104. Illus. Portraits. Facsimile. London. 1923.*) 4599.198; **G.3956.28
- Lee, Sir Sidney.** Shakespeare and the Elizabethan playgoer. (*In An English miscellany. Presented to Dr. Furnivall . . . Pp. 235-254. Oxford. 1901.*) *4555.154
- Ordish, Thomas Fairman.** Shakespeare's London . . . London. 1897. Plates. 2499a.130
The frontispiece is Vischer's view of London in 1616.
- Poel, William.** Some notes on Shakespeare's stage and plays. Manchester. 1916. Plates. 4593.25
Reprinted from the Bulletin of the John Rylands Library, April-Sept., 1916.
- Porter, Charlotte.** A guide to Shakespeare's stage. Prepared especially for reading circles . . . Chicago. 1916. Facsimiles. 6599a.72.3
— Model of Shakespeare's Globe stage, 1599-1613. Boston. [1921.] 2 photographs, with descriptive notes. **G.Cab.1.33
- Rhodes, R. Crompton.** The stagery of Shakespeare. Birmingham. 1922. 4599.200
"This little book is an attempt to ascertain the nature of Shakespeare's stagery from an intensive study of the stage-directions in the original texts in quarto . . . and in folio."—*Preface.*
- Shakespeare's theatre.** Description of the model [of the first Globe Theatre. 1594-1613. London? 1901?] **G.72.11
One page of text, accompanied by two photographs, 8 x 10 inches.
- Stephenson, Henry Thew.** Shakespeare's London. New York. 1905. Plates. Map. Plans. 2495.186
Rich in illustrations of London in the time of Shakespeare. Contains a chapter on the theatres.
- Stopes, Charlotte Carmichael.** Burbage and Shakespeare's stage. London. 1913. 4597.230
"James Burbage . . . became the founder of the modern British stage, the teacher as well as father of its greatest actor, and the discoverer of its greatest dramatist."—*Page 1.*
More than a hundred pages are filled with quotations from original records and documents, showing authority for the facts as stated.
- Thorndike, Ashley Horace.** Shakespeare's theater. New York. 1916. Illus. Plans. **G.73.35
I have tried to survey all the information that we possess in regard to the theater of Shakespeare's time.—*Preface.*
- Woolf, Arthur Harold.** Shakespeare and the old Southwark playhouses. A lecture . . . [London. 1903.] 4599a.167
- Young, Karl.** An Elizabethan defence of the stage. (*In Shakespeare studies. By members of the Department of English of the University of Wisconsin. Pp. 103-124. Madison. 1916.*) 4593.211
The defence mentioned is by William Gager, of Christ Church, Oxford, and is part of a controversy between him and Dr. John Rainolds as to the propriety of stage plays. Large extracts of this hitherto unpublished letter are given by Mr. Young.

CONTEMPORARY LITERATURE.

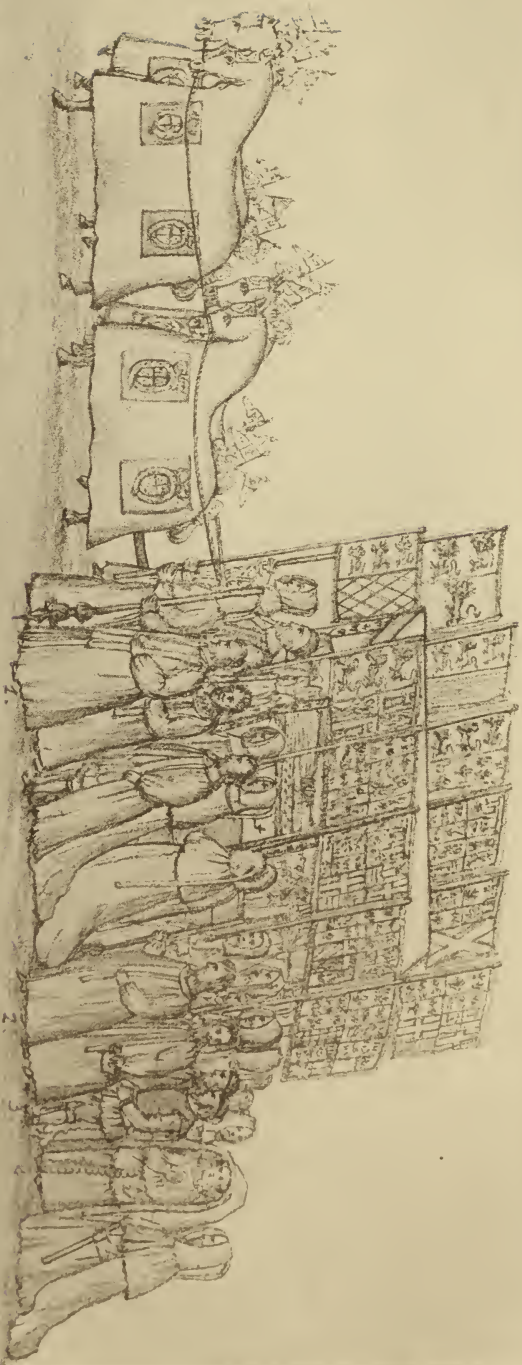
It can not be doubted that Shakespeare was an eager reader of the literature of his day. So good a borrower must needs have been. He did not indeed read in the careful and laborious way which would have insured him against errors of fact, and anacronisms such as placing Aristotle before the Trojan War, but, like other geniuses, he could seize upon the heart of a matter and interpret its spirit.

His life fell in a fortunate time, coinciding as it did with that splendid outburst of literary activity which culminated near the end of Elizabeth's reign. Poetry and drama, especially the latter, were the most typical literary forms of the period, but it was an age of many interests. Theological controversy was rampant, and its literature gave to the world one monumental book and many another which strongly influenced thought. Patriotism and national pride were awake and stimulated the writing of chronicles, and of travels in newly acquired domains. The novel was slowly making its way as a recognized form of literature. Pamphleteering gave, to a considerable degree, the same service as modern journalism. And it was an age of great translations, hardly less important in their influence than native works. Englishmen, in their newly-awakened pride in their own language, laid under tribute the whole field of literature from the Bible and the classics to French and Italian short stories, and, in many cases, achieved not only translations but masterpieces of English.

Such was the literary environment to which Shakespeare came when he entered London to make his fortune. Noted below are a few of the books which he probably knew and read, and to many of which he is openly indebted.

MISCELLANEOUS.

- Ascham, Roger.** The schoolemaster . . . London. 1571. No. 1 in ****G.389a.63**
This is the 2d edition. The first was published in 1570.
Until Ascham, the language was not fully stored with words, not fully furnished with syntactic practice. — **SAINTSBURY.**
- Bacon, Francis.** The essays . . . With an introduction by Henry Morley. London. 1895. **625ob.5**
— *Novum organum* . . . London. 1893. **625ob.45**
- Baumont, Francis.** On William Shakespeare. (*In Works of the English poets.* Vol. 6, p. 203.) ***2602.1.6**
- Bible.** Genevan Version. The Bible and Holy Scriptvres conteyned in the Olde and Newe Testament . . . At Geneva. 1560. ****Q.450.10**
Shakespeare's indebtedness to the Bible is beyond question. As Mr. Furnivall says, "he is saturated with the Bible story." Several translations were published during his lifetime, the greatest of which, the King James, or Authorized Version, was too late to have greatly influenced him. There seem to be good reasons for believing that the Genevan Version, issued a few years before his birth, was the one with which he was most familiar.
- Campion, Thomas.** Fifty songs by Thomas Campion. [London. 1896.] ***2536.35**
Campion seems to have typified the "house divided against itself," for he gave us some of the most beautiful rhyming verse of his day, and also in his *Observations in the art of English poeie*, attempted to show that rhyme should not be used. A man who wished such theories to be accepted should not have published so exquisite a lyric as "These is a garden in her face."
- Collection, A.** of seventy-nine black-letter ballads and broadsides, printed in the reign of Queen Elizabeth . . . Accompanied with an introduction and illustrative notes. London. 1867. ***4537.1**
- Daniel, Samuel.** The complaynt of Rosamond. Edinburgh. 1887. ***4557.40.2**
From the London edition of 1592.
- **Delia.** [Sonnets.] London. 1896. **4569.241**
Contains also Henry Constable's *Diana*.
- Donne, John.** Poems. Edited by E. K. Chambers. With an introduction by George Saintsbury. London. 1896. 2 v. Portrait. **4569a.191**
- Drayton, Michael.** *Nymphidia: the court of fairy.* [Verse.] Kent. 1814. Vignettes. ****G.4076.85**
"The most elaborate fairy poem in the language." — **SAINTSBURY.**
- **The Poly-olbion** . . . [Reprinted from the edition of 1622. Manchester.] 1889. ***6600.53**
"A poetical gazetteer of the whole of England." The maps are curious combinations of map and picture.
- To my frinds the Camber-Britans and theyr harp. (*In his The battaile of Agincourt.* Pp. 93-99. London. 1893.) **2566.122**
This spirited poem has the distinction of having been Tennyson's model for the Charge of the Light Brigade.
- Greene, Robert.** *Groatworth of wit*, bought with a million of repentance . . . London. 1629. Black letter. ****G.166.2**
First published in 1592, and contains (Sig E3 verso) the famous attack on Shakespeare under the name Shake-scene, beginning "For there is an upstart crow . . ."
Reprints may be found on shelf-numbers *6552.26.27 and 4559.127.
- The pleasant and delightful history of Dorastus, Prince of Sicily, and Fawnia, only daughter and heir to Pandosto, King of Bohemia . . . London. [1696.] ****G.4072.28**
Upon this story Shakespeare based his *Winter's tale*.
- Greene, Robert, and others.** The poems of Robert Greene, Christopher Marlowe, and Ben Jonson. Edited . . . by Robert Bell. London. 1876. **2565.70**
- Hakluyt, Richard.** The principall navigations, voiaiges and discoveries of the English nation, made by sea or ouer land, to the most remote and farthest distant quarters of the earth . . . London. 1589. Map. Black letter. ****G.351.24**
The first edition.
Over against the plays of Shakespeare and his fellows, must be set the *Voyages of Hakluyt*; he who would understand the Elizabethan age, and what it meant for England, must know them both. — **SIR WALTER ALEXANDER RALEIGH.**
In an age of discovery and exploration, many a voyager naturally committed his experiences to writing, but before Hakluyt's time these accounts existed only as scattered treatises or unpublished manuscripts. Hakluyt devoted his whole life to the bringing of them together and giving them to the world.
- Holinshed, Raphael.** *Holinshed's Chronicles: Richard II., . . . and Henry V.* Edited by R. S. Wallace and Alma Hansen. Oxford. 1917. **4599a.74**
A continuous narrative of the reigns of Henry V. and Richard II., prepared with reference to Shakespeare's use of the material, the editors believing that it is useful to observe what he rejected as well as what he used.
- Hooker, Richard.** Of the lavves of ecclesiasticall politie. Eyght bookes. London. [1594.] 1597. ****G.387.164**
Contains books 1-5 only (2 parts in 1 v.). Books 6-8 were not published until 1618.
One of the few theological books which are genuine literature, "the first monument of splendid literary prose that we possess."
Like other great Elizabethans, Hooker had the power of writing for all time. — **F. J. FOAKES-JACKSON.**
- The laws of ecclesiastical polity. Books 1-4. With an introduction by Henry Morley. London. 1888. **5546.73**
- Jonson, Ben.** Poems. See under **Greene, Robert.**
- Lyly, John.** *Euphues.* The anatomy of wit. Editio princeps. 1579. *Euphues and his England.* Editio princeps. 1580. Collated with early subsequent editions . . . Carefully edited by Edward Arber. London. 1868. ***6608.20**
An extensive moral treatise, and, incidentally, our first English novel. — **J. W. H. ATKINS.**
Shakespeare was doubtless well acquainted with *Euphues*. For studies of parallel passages, see Rushton, William Lowes, *Shakespeare's Euphuism* (**G.76.10), and an article, John Lyly . . . , in the *Quarterly Review*, Jan., 1896.
- Marlowe, Christopher.** Poems. See under **Greene, Robert.**
- Montaigne, Michel Eyquem de.** *Essayes.* Translated by John Florio. [Edited by A. R. Waller.] London. 1897-1902. 6 v. Portraits. Plates. **2679.188**
A special interest attaches to this work on account of the belief, once held by high authorities, that Shakespeare's name in a certain copy of the 1603 edition was a genuine autograph, attesting his ownership. That later investigators believe it to be a forgery need not shake our belief that Shakespeare read Montaigne.
- Nash, Thomas.** *Nash's Lenten stuff*; or, the praise of the red-herring. London. 1871. ***4555.2**



6. Taylor. Entry - 1575 -

The Chawell Drawn by 4 Horses was wth Chawell Head
the Coffin Covered wth purple & of 1575 so that the representa-
-tion, The Carriage borne by 6 Knights

1. Gentlemen
2. D. 1110. -
3. Footmen.

4. The Lady, Marchioness of Northampton
Principal mourners of 1160, the Lord
Blackney, Lord Thersford & the Earl of
Northampton Lord Admiral.

PART OF THE FUNERAL PROCESSION OF QUEEN ELIZABETH.

THE FUNERAL OF QUEEN ELIZABETH

FROM NICHOLS'S REPRODUCTION OF A CONTEMPORARY DRAWING SUPPOSEDLY BY WILLIAM CAMDEN.

- Pierce Penniless's supplication to the Devil. From the first edition of 1592 . . . With an introduction and notes by J. Payne Collier. London. 1842. No. 1 in *4596.5.5; **G.3927.8
Contains one of the earliest defences of theatres and actors, and passages believed to relate to old plays now lost, on Henry V. and VI., doubtless known to Shakespeare.
- Niccols, Richard. *Englands Eliza* . . . (In Baldwin, William, compiler. *A mirovof for magistrates* . . . Vol. 3, pp. 771-875. London. 1610.) **G.4075.1.3
- Same. (In same. Vol. 3, pp. 813-944. 1815.) *2603.8.3; **G.4075.2.3
- Ovidius Naso, Publius. Shakespeare's Ovid, being Arthur Golding's translation of the *Metamorphoses*, edited by W. H. D. Rouse. London. 1904. Plate. **G.3830.17
Shakespeare was acquainted with the *Metamorphoses* and it is not improbable that Golding's version was the source of his knowledge.
- Painter, William. The palace of pleasure, beautified, adorned, and well furnished with pleasant histories and excellent novels . . . Chosen . . . out of divers good and commendable authors. From the edition printed by Thomas Marsh, 1575. Edited by Joseph Haslewood. London. 1813. 2 v. in 3. **G.4071.9
In vol. 1 is Boccaccio's *Giletta of Narbona*, one of the sources of Shakespeare's *All's well that ends well*. In vol. 2 is *Porto's Rhomeo and Julietta*.
- Plutarch. Plutarch's Lives of the noble Grecians and Romans. Englished by Sir Thomas North, 1579. With introduction by George Wyndham. London. 1895, 96. 6 v. *5004.15
North composed a new masterpiece upon Plutarch's theme . . . [He] turned Plutarch's men into heroes of English blood and bone.—WHITLEY. Shakespeare took from North's Plutarch almost the entire substance of his Roman plays.
- Same. [Edited by H. D. Rouse.] London. 1898, 99. 10 v. Portraits. 3009a.88
- Raleigh, Sir Walter. The history of the world. London. 1614. Plates. Maps. Charts. **H.90.8
- Same. 11th edition. Prefix'd, the life of the author . . . by Mr. Oldys. Also his trial, with some additions . . . London. 1736. 2 v. Portrait. Maps. *6220.47
- Sidney, Sir Philip. An apologie for poetrie. Edited . . . by Evelyn S. Shuckburgh. Cambridge. 1891. 4569a.130
Some editions have the title *The defence of poesie*.
- Astrophel & Stella. Edited from the folio of MDXCVIII by Alfred Pollard. London. 1888. Portrait. 4569.109
Sonnets addressed to Lady Penelope Rich, first published in 1591, with a preface by Thomas Nash.
- Sidney was the forerunner of "an outbreak of sonneteering" so general that "no poetic aspirant between 1590 and 1600, failed to try his skill on this poetic instrument," and even Shakespeare's sonnets doubtless owe much to Sidney's influence.
- The Countess of Pembroke's *Arcadia*. The original quarto edition (1590) in photographic facsimile, with a bibliographical introduction. Edited by H. Oskar Sommer. London. 1891. *4572.109
Not intrinsically a great book . . . but a positive achievement in English prose style.—INNES.
- Spenser, Edmund. The faerie queene, disposed into twelve bookes, fashioning XII morall vertues. Added his *Epithalamion*. London. 1893. Portrait. 6250b.53
- The shepherdes calender. The original edition of 1579 in photographic facsimile, with an introduction by H. Oskar Sommer. London. 1890. Illus. *6605.35
- Same. [Another edition.] New York. 1898. Plates. *8068.130
- Willoby, Henry. Willobie his *Avisa*. With an essay towards its interpretation, by Charles Hughes. London. 1904. Facsimiles. *4595.168
This edition is based upon Grosart's, which was reprinted from the original of 1594.
The book has been a puzzle to students, not only for questions of its authorship, never absolutely determined, but also as to the identity of Willobie's "familiar friend W. S.", into whose mouth several stanzas of the poem are put. The editor of the present edition believes that "the cumulative evidence makes it almost certain that the W. S. of the poem stands for William Shakespeare." And in any case the book has the distinction of containing, in some commendatory verses prefixed to the poem, the earliest open mention of Shakespeare in contemporary literature: "And Shake-speare paints poor Lucrece rape."

THE DRAMA.

The rise of the drama under Elizabeth is a kind of miracle.—ANDREW LANG.

"Just as Henslowe kept a tireman to alter and remake costumes from stock, so he kept skilled men in his company to adapt and prepare for the stage the plays that he laid in as raw material for the purpose. . . . Shakespeare's first employment was to do the same thing for his own company; but before this time a new class of playwrights had entered the field. They were a set of young men from the universities who saw in the growing popularity of the theatre a chance to make a living by a new profession; the chief among them were Lyly, Greene, Nashe, Peele, Lodge, Marlowe, and Kyd; they brought to the work both learning and genius, and their plays provided the young Shakespeare with a stimulus and a model at the very moment when he needed both. And so it happened that about 1590, just when the university wits, as they were called, had won almost a monopoly of the new profession, "an upstart crow, beautified with their feathers," surprised them all by challenging his masters in their own field. We can understand, if we cannot sympathize with, Greene's indignation. The influence of the university wits, particularly of Marlowe, Lyly, Lodge, and Kyd, marks all Shakespeare's early work and helps us to date it. In 'Marlowe's mighty line' he found the first inspiration for his own blank verse; Lyly revealed to him the secret of 'made' prose and the delight of playing with style; Lodge stirred him to emulation in song-writing; from Kyd's *Spanish Tragedy* he learned to prize the power of making the flesh creep by a representation of horrors"—*Shakespeare, the Man and His Stage*. By E. A. G. LAMBORN and G. B. HARRISON.

Beaumont, Francis, and John Fletcher. A king and no king. Acted at the Globe . . . London. 1619. Illus. **G.3966.18
Licensed for the stage in 1611.

—The maides tragedy. [Anon.] London. 1619. Illus. **G.3967.3
Played not later than 1611.

—Philaster, or Love lies a bleeding. Acted at the Globe, and Blackfriars. 4th impression. London. 1634.
Played not later than 1611. No. 1 in **G.3967.6

Daniel, Samuel. Hymens triumph. A pastoral tragicomædie. Presented at the Queenes . . . at the nuptials of the Lord Roxborough. London. 1623.

No. 2 in **G.3970.57
Dekker, Thomas. Old Fortunatus. A play. Edited . . . by Oliphant Smeaton. London. 1904. Facsimile. 4609a.60

- The shoemakers' holiday. A comedy. Revised and edited... by Karl Warnke and Ludwig Proescholdt. Halle. 1886. 2551.22
The canvas is crowded with portraits of tradesmen, apprentices, aldermen, courtiers, their wives, daughters and sweethearts, a motley procession... No dramatist of the day supplies so vivid and humorous a spectacle of the city world which lay around him... as Dekker. — *Cambridge history of English literature.*
- Greene, Robert.** George a Greene, the pinner of Wakefield. (*In Ancient British drama, The.* Vol. 1, pp. 440–458. London. 1810.) *6571.14.1
An edition published in the Tudor facsimile texts is on shelf-number *Q.58.109.
- The honorable historie of Frier Bacon. [Comedy.] Edited with critical essay and notes by Charles Mills Gayley. (*In Gayley, Charles M., editor. Representative English comedies.* Vol. 1, pp. 395–511. New York. 1903.) 6606.44.1
An edition published in the Tudor facsimile texts is on shelf-number *Q.58.141.
Greene's work made "a considerable contribution to the literature dealing with contemporary life. With the author we pass through tavern doors, enter haunts of iniquity and become witnesses to the low cunning, the sordidness and the violence of the society found there. Bohemian life is laid bare..."
- Heywood, Thomas.** A woman kilde with kindnesse. . . . 3d edition. London. 1617. **G.3972.33
- Jonson, Ben.** The alchemist. [Comedy.] (*In Great plays. (English.)* Pp. 75–173. New York. 1900.) 4574.197
- Epiccene; or, the silent woman. A comedy. With alterations [by George Colman]. (*In Colman, George, the Elder. Dramatick works.* Vol. 3, pp. 211–324. London. 1777.) *6569a.290.3; **G.3816.7.3
- Eevery man in his hymovr. A comœdie. Acted in the year 1598. . . . London. 1616. No. 1 in **G.3811.5
Shakespeare acted in this play.
- Same. Edited by Percy Simpson. Oxford. 1919. 4609a.75
- Masques and entertainments. Edited by Henry Morley. London. 1890. 4574.126
Jonson wrote nearly forty masques, most of them in conjunction with Inigo Jones, who supplied elaborate decorations and machinery used in their presentation.
- The sad shepherd: or, a tale of Robin Hood, a fragment . . . With a continuation, notes and an appendix [by F. G. Waldron]. London. 1783. **G.3936.3
One of the most exquisite things of the Elizabethan age. — *SAINTSBURY.*
- Seianus his fall. A tragedie. First acted in the yeere 1603 . . . London. 1640. No. 3 in **G.3811.6
Shakespeare acted in this play.
- Kyd, Thomas.** The Spanish tragedy. Edited . . . by J. Schick. London. 1898. Plate. 4609a.54
- Lodge, Thomas.** Lodge's 'Rosalynde': being the original of Shakespeare's 'As you like it.' Edited by W. W. Greg. London. 1907. 2597.48
- Lyly, John.** Endymion, the man in the moon. Edited . . . by George P. Baker. New York. 1894. 2559a.24
- The woman in the moone. (*In his Complete works.* . . . Edited by R. Warwick Bond. Vol. 3, pp. 229–288. Oxford. 1902.) *4607.137.3
We must not say that if there had been no Endymion and Woman in the moon there would have been no Midsummer night's dream and no As you like it. But we may boldly say that before As you like it and A midsummer night's dream it is vain to look for anything of their special quality elsewhere than in Lyly. — *SAINTSBURY.*
- Marlowe, Christopher.** The famous tragedy of the rich levv of Malta. As it was played before the King and Queene, in his Majesties theatre at White Hall. [Edited by Thomas Heywood.] London. 1633. **G.3973.46
- Tamburlaine the Greate . . . [Play. Anon.] London. 1605. Black letter. **G.3973.47
- Same. New Haven. 1919. 4579a.182
An acting version.
- The tragical history of Dr. Faustus. A play. Edited . . . by Israel Gollancz. [5th edition.] London. 1912. Portrait. 4609a.65
The Tudor facsimile texts edition is on shelf-number *Q.58.142.
- The trovblesome raigne and lamentable death of Edvvard the second, King of England . . . London. 1622. **G.3973.45
- Marston, John.** The malcontent. London. 1604. **G.3974.7
- VVhat yov vvill. London. 1607. **G.3974.9
- Same. (*In Dilke, Charles Wentworth, editor. Old English plays.* Vol. 2, pp. 195–290. London. 1814.) 2607.1.2; **G.3960.20.2
- Middleton, Thomas.** The changeling. (*In his Works.* Vol. 4, pp. 203–300. London. 1840.) 2609.44; **G.3814.3; **G.3814.4
Saintsbury considers that the tragic part of this play contains "some of the greatest things out of Shakespeare."
- A tragi-coomodie, called The witch; long since acted by His Maties Servants at the Black-Friers. [London. 1778.] **G.4014.32; **G.3974.52
Of interest chiefly for passages closely resembling the witch scenes in Macbeth. The original date of The witch is uncertain, but probably in this case Shakespeare was borrowed from instead of borrowing.
- Women beware women: a tragedy. (*In Dilke. Old English plays.* Vol. 5, pp. 1–127. London. 1815.) 2607.1.5; **G.3960.20.5
- Nash, Thomas.** Svmmers last will and testament. (*In his Works.* Edited from the original texts by Ronald B. McKerrow. Vol. 3, pp. 227–295.) *4602.56.3
A masque, in which the seasons, Harvest, Christmas, Bacchus, etc., are characters. Notable for its songs.
- Peele, George.** The arraignment of Paris. [Anon. London.] 1910. Black-letter. Facsimiles. **G.4077.17
The title of the original reads: The araynement of Paris, a pastorall. Presented before the Queenes Maiestie, by the Children of her Chappell. Imprinted at London by Henrie Marsh. Anno 1584.
- The old wives tale. [Oxford.] 1908. Facsimiles. **G.4077.10
Milton was perhaps indebted to this for the plan of his Comus.
- Webster, John.** The Duchess of Malfi. A play. Edited . . . by C. Vaughan. London. 1896. Plate. 4609a.51
- The white devil and The Duchess of Malfy. Edited by Martin W. Sampson. Boston. 1906. 4579.226
The white devil is also known as Vittoria Corombona, or the white devil.

Library Notes.

A LIST OF THE MORE IMPORTANT GIFTS RECEIVED SINCE JULY 1, 1923, WITH THE NAMES OF THE GIVERS.

- Anderson, J. Alfred, Vice Consul of Finland. Trade and industry of Finland. Edited by F. Tiderman. Helsingfors. 1921-1922.
- Ambassade de Belgique, Washington, D. C. Le grand voyage du Roi des Belges aux États-Unis d'Amérique. Par Frank Ansel. Bruxelles. 1921.
- Anonymous. "A friend of the Library." The Bethlehem Bach Choir. A history and a critical compendium. By Raymond Walters. Boston. 1923.
- Board of Foreign Missions of the Methodist Episcopal Church. Fra gli Italiani degli Stati Uniti d'America. (Luglio - Settembre 1921). Per Domenico Siciliani. Roma. 1922.
- Two copies.
- Brown, Miss Abbie Farwell. The New England Poetry Club. An outline of history, 1915-1923. Prepared by Abbie F. Brown.
- Buker, Horace, Rockford, Illinois. Fifty-five copies of the Rockford Republic (1922), containing a series entitled "The Cradle of Baseball," by Horace Buker.
- Chaney, Jacob. The posthumous papers of The Pickwick Club. By Charles Dickens. New York. [1880.] For Jamaica Plain Branch Library.
- Cook, Theodore Andrea, London. Leonardo da Vinci, Sculptor. An illustrated essay on the Albizzi Madonna, formerly known as the Signa Madonna, carved by Leonardo in 1478. By Theodore Andrea Cook. London. 1923.
- Sent at the request of Mr. John S. Sargent.
- Critchett, C. H. Directories of New England cities and towns. 5 v.
- Dabney, Miss. 198 volumes, miscellaneous works.
- Dodge, Mrs. David Child, Denver. In memory of Colonel D. C. Dodge by . . . Nannie O. Smith Dodge.
- Flamand, J. C. J. The mystification of the Allied peoples. By André Chéradame. Translated by John A. Fitzgerald. Évreux. [1923.]
- Fowle, C. H., Williamstown. Yankee Doodle, 1846-1847; Sunday Mercury, 1848 and 1871; New York Ledger, 1855-1856; New York Mercury, 1859.
- Gould, Miss Susan C. 107 autographed photographs, portraits of celebrated people, presented to Elizabeth Porter Gould.
- Great Britain. Patent Office. Patents for inventions. 18 v.
- Green, Mrs. Georgia R. Harper's Encyclopaedia of United States history. From 458 A.D. to 1907. 10 v.
- Hayward, Miss Ida M., Galashiels, Scotland. Poems on several occasions. By Mat Prior. London. 1718. Illus.
- Contains bookplate of the Earl of Moray.
- Hoepli, Ulrico, Milan, Italy. Manzoni intimo. A cura di Michele Scherillo. Milano. 1923. 3 v.
- Johnson, Frederick W. Oeuvres complètes de Juvenal et de Perse. Traduction par Dusault. Paris.
- Enquête sur le Serpent de la Martinique, par E. Rufz. Paris. 1859.
- Etschmiadzin und die ältesten Arminischen Kirchen.

- Genealogy of the Johnson and Kimball families, compiled by Frederick Johnson. 1906.
- Jonnesco, Madame Marie. Roumania. By Madame Marie Jonnesco. Introduction written by Queen Marie of Roumania. New York. 1923.
- Leonard, Clarence E., Yonkers, N. Y. The Fulton-Hayden-Warner ancestry in America. By Clarence E. Leonard. New York. 1923.
- Longyear, Mrs. John M., Brookline. America in Spitsbergen. A romance of an Arctic coal mine. By Nathan Haskell Dole. 2 v. Boston. 1922.
- Merritt, Percival. Sketches of the three earliest Roman Catholic priests in Boston. By Percival Merritt. Cambridge. 1923.
- Metropolitan Museum of Art, Trustees. Robb DePeyster Tytus Memorial Series: The tomb of Puyemrê at Thebes. By Norman de Garvis Davies. New York. 1922. 2 v.
Sent at the request of Mrs. Edward J. Tytus.
- Milbrodt, George W., Saginaw, Michigan. 1898-1923. 25th anniversary reunion of Duffields Brigade.
- New York State Shorthand Reporters' Association, Brooklyn. Proceedings of the Association, 24 volumes (completing the Library file).
- North, Francis S., Chicago. John North of Farmington, Connecticut, and his descendants. By Dexter North. Washington. 1921.
- Page, Walter Gilman. Eight photographs from paintings by Walter Gilman Page.
- Phillips, Henry M. Bird neighbors. By Neltje Blanchan. New York. 1904. For South End Branch Library.
- Rogers, Bradlee. Framed engraving of Plymouth Rock, 1620. Engraved by Joseph Andrews from a painting by P. F. Rothermel.
- Seydel, Irma. Compositions for violin and pianoforte. 3 pieces.
- Starr, Merritt, Chicago. Verses by the poets of the Class of 1881 of Harvard College for its Class Day and later class reunions. By Eugene Y. Cohen and others. Cambridge. 1923.

TEN-BOOK LISTS.

(ISSUED WITH THE WEEKLY LISTS OF NEW BOOKS.)

The following subjects have been treated since the publication of the last Bulletin:—

- | | |
|---|---|
| No. 79. Automobile journeys in New England. | No. 90, 91. Causes of crime and treatment of criminals. |
| No. 80. Cricket. | Prepared for the fifty-third annual Congress of the American Prison Association, held in Boston, September 13-20, 1923. |
| No. 81, 82. Photography. | No. 90. General works. |
| No. 81. General and pictorial photography. | Compiled by Sanford Bates, Commissioner, Massachusetts Department of Correction. |
| No. 82. Special topics. | No. 91. Special topics. |
| Prepared by Frank R. Fraprie, F.R.P.S., editor of <i>American Photography</i> . | Compiled by Mrs. Jessie D. Hodder, Superintendent, Massachusetts Reformatory for Women. |
| No. 83. Animals and their ways. | No. 92. Japan. |
| No. 84. Yachting. | No. 93. Recent works on the Constitution of the United States. |
| No. 85, 86. Lives of the presidents. | No. 94. Recent biographies. |
| No. 85. Individual lives. | |
| No. 86. Collections. | |
| No. 87. Boston Harbor. | |
| No. 88. Old fashioned songs. | |
| No. 89. Aircraft. | |

These annotated lists are free on request. For current numbers, inquire of any attendant. The earlier numbers may be obtained at the Bates Hall Centre Desk, or at the Information Office, in the Central Library.

Exhibitions by the Fine Arts Department.

1923 - 1924.

Central Library.

The Exhibitions are arranged to illustrate the Lectures given at the Library.

Oct. 25. Gardens.
Nov. 11. English Cathedrals.
Nov. 18. National Parks.
Dec. 9. India.
Dec. 23. Christmas.
1924.
Jan. 3. Raphael.

Jan. 10. White Mountains.
Jan. 24. Palestine.
Feb. 7. Wonderland of America.
Mar. 6. Italian Gardens.
Apr. 3. Rheims.
Apr. 10. Spain.
Apr. 17. The High Sierras.

Branch Libraries.

Exhibitions open on the first Wednesday of each month and continue for two weeks.

CITY PROPER.

NORTH END BRANCH, 3a North Bennet St.

U. S. Ship Constitution.
Egyptian Art.
Library of Congress.
Gainsborough.
Palaces.
Venice.
Wales.
Madonna in art.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

Landscape Painting.
Scandinavia.
Great Artists.

Mar.
Apr.
May

TYLER STREET BRANCH, Tyler, cor. Oak St.

Constantinople.
Arizona.
Great Artists.
Scandinavia.
Egyptian Art.
Library of Congress.
The Alps.
Castles.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

SOUTH END BRANCH, 397 Shawmut Ave.

French Revolution.
Castles.
Bermuda.
Modern Painting.
Saints in art.
The Alps.
Central America.
Egyptian Art.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

BRIGHTON.

BRIGHTON BRANCH, Academy Hill Rd.

Castles.
Romney.
Modern Sculpture.
Library of Congress.
Napoleon.
Wales.
Northern Africa.
Famous Poets.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

WEST END BRANCH, Cambridge, cor. Lynde St.

Palaces.
Library of Congress.
Egyptian Art.
Portraits of Women.
Arizona.

Oct.
Nov.
Dec.
Jan.
Feb.

ALLSTON BRANCH, 138 Brighton Ave.

Famous Lakes.
Great Artists.
Palaces.
French Revolution.

Oct.
Nov.
Dec.
Jan.

Bermuda.
Portraits of Women.
Arizona.
Wales.

Feb. Coast Cities of North Europe.
Mar. Wales.
Apr. French Revolution.
May Modern Sculpture.
Venice.
Palaces.

Dec.
Jan.
Feb.
Mar.
Apr.
May

FANEUIL BRANCH, 100 Brooks St.

Famous Poets.
South Africa.
U.S. Ship Constitution.
Palaces.
Portraits of Women.
Arizona.
Modern Painting.
Scandinavia.

MATTAPAN BRANCH, 7 Babson St.

Oct. Arizona.
Nov. Palaces.
Dec. Landscape Painting.
Jan. U.S. Ship Constitution.
Feb. Modern Sculpture.
Mar. Bermuda.
Apr. Famous Lakes.
May Constantinople.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

CHARLESTOWN.

CHARLESTOWN BRANCH, Monument Sq., cor. Monument Ave.

Spanish Art.
U.S. Ship Constitution.
Portraits of Women.
Modern Sculpture.
Library of Congress.
Northern Africa.
Palaces.
The Alps.

Oct. Gainsborough.
Nov. Constantinople.
Dec. Wales.
Jan. Great Artists.
Feb. South Africa.
Mar. Famous Lakes.
Apr. Egyptian Art.
May Coast Cities of North Europe.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

DORCHESTER.

DORCHESTER BRANCH, Arcadia, cor. Adams St.

Napoleon.
Coast Cities of North Europe.
Madonna in Art.
Venice.
Landscape Painting.
Gainsborough.
Constantinople.
Portraits of Women.

Oct. Castles.
Nov. Venice.
Dec. Modern Painting.
Jan. Library of Congress.
Feb. U.S. Ship Constitution.
Mar.
Apr.
May

NEPONSET BRANCH, 362 Neponset Ave.

Bermuda.
Famous Poets.
Franklin.
Castles.
Venice.
Modern Painting.
Library of Congress.
U.S. Ship Constitution.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

EAST BOSTON.

EAST BOSTON BRANCH, 276-282 Meridian St.

Scandinavia.
Landscape Painting.
Central America.
Franklin.
Constantinople.
Great Artists.
South Africa.
Saints in Art.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

CODMAN SQUARE BRANCH, Washington, cor. Norfolk St.

Egyptian Art.
Portraits of Women.
The Alps.
Napoleon.
Gainsborough.
Scandinavia.
Castles.
Around the Mediterranean.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

JEFFRIES POINT BRANCH, 195 Webster St.

Madonna in Art.
Bermuda.
Famous Lakes.
Egyptian Art.
Great Artists.
Palaces.
Portraits of Women.
Venice.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

UPHAM'S CORNER BRANCH, Columbia Rd., cor. Bird St.

Venice.
Spanish Art.
Famous Poets.
Bermuda.
Modern Painting.
Napoleon.
Around the Mediterranean.
Gainsborough.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

ORIENT HEIGHTS BRANCH, 1030 Bennington St.

The Alps.
Modern Painting.
Arizona.

Oct.
Nov.
Dec.

LOWER MILLS BRANCH, Washington, cor. Richmond St.

Library of Congress.
Saints in Art.

Oct.
Nov.

Famous Poets.
Wales.
South Africa.
Great Artists.
Franklin.

Jan.
Feb.
Mar.
Apr.
May

MOUNT PLEASANT BRANCH, Dudley,
cor. Vine St.

Central America. Oct.
Wales. Nov.
South Africa. Dec.
Coast Cities of North Europe. Jan.
Franklin. Feb.
Madonna in Art. Mar.
French Revolution. Apr.
Arizona. May

HYDE PARK.

HYDE PARK BRANCH, Harvard Ave.,
cor. Winthrop St.

Saints in Art.
Venice.
Castles.
Landscape Painting.
Scandinavia.
Franklin.
Marine Painting.
South Africa.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

PARKER HLIL BRANCH, 1518 Tremont
St.

Coast Cities of North Europe. Oct.
Modern Sculpture. Nov.
Napoleon. Dec.
Around the Mediterranean. Jan.
Central America. Feb.
Saints in Art. Mar.
U.S. Ship Constitution. Apr.
North Africa. May

JAMAICA PLAIN.

JAMAICA PLAIN BRANCH, Sedgwick,
cor. South St.

Southern Africa.
Franklin.
Modern Painting.
The Alps.
Castles.
Egyptian Art.
Coast Cities of North Europe.
Napoleon.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

ROXBURY CROSSING BRANCH, 208
Ruggles St.

Around the Mediterranean. Oct.
Famous Lakes. Nov.
North Africa. Dec.
Constantinople. Jan.
Coast Cities of North Europe. Feb.
Spanish Art. Mar.
Franklin. Apr.
Central America. May

BOYLSTON STATION BRANCH, Depot
Sq.

Portraits of Women.
Scandinavia.
Venice.
Central America.
The Alps.
Castles.
Napoleon.
Modern Sculpture.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

SOUTH BOSTON.

SOUTH BOSTON BRANCH, 372 Broad-
way.

Modern Painting. Oct.
Gainsborough. Nov.
Around the Mediterranean. Dec.
North Africa. Jan.
Madonna in Art. Feb.
French Revolution. Mar.
Famous Poets. Apr.
Bermuda. May

ROXBURY.

ROXBURY BRANCH, 46 Milmont St.

Franklin.
The Alps.
French Revolution.
South Africa.
Around the Mediterranean.
Constantinople.
Modern Sculpture.
Library of Congress.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

ANDREW SQUARE BRANCH, 396 Dor-
chester St.

Landscape Painting. Oct.
Central America. Nov.
Constantinople. Dec.
Madonna in Art. Jan.
North Africa. Feb.
U.S. Ship Constitution. Mar.
Saints in Art. Apr.
Famous Lakes. May

WARREN STREET BRANCH, 392 War-
ren St.

Napoleon.
Madonna in Art.
Scandinavia.
Arizona.
U.S. Ship Constitution.
Famous Poets.
Bermuda.
French Revolution.

Oct.
Nov.
Dec.
Jan.
Feb.
Mar.
Apr.
May

CITY POINT BRANCH, Broadway, near
H St.

Great Artists. Oct.
Napoleon. Nov.
Saints in Art. Dec.
Famous Lakes. Jan.
Famous Poets. Feb.

Central America.
 Spanish Art.
 Landscape Painting.

Mar. Coast Cities of North Europe.
 Apr. Madonna in Art.
 May Spanish Art. II.

Mar.
 Apr.
 May

WEST ROXBURY.

WEST ROXBURY BRANCH, Centre, near
 Mt. Vernon St.

Wales.
 Around the Mediterranean.
 Gainsborough.
 Spanish Art. I.
 Famous Lakes.

Oct. Saints in Art.
 Nov. Madonna in Art.
 Dec. Around the Mediterranean.
 Jan. Gainsborough.
 Feb. Modern Painting.

ROSLINDALE BRANCH, Washington,
 cor. Ashland St.

Modern Sculpture.
 North Africa.
 Spanish Art.

Oct.
 Nov.
 Dec.
 Jan.
 Feb.
 Mar.
 Apr.
 May

Free Public Lectures in Boston.

1923 - 1924.

The Boston Public Library.

In the Lecture Hall.

Thursday Evenings at 8.00 and Sunday Afternoons at 3.30.

The entrance is from Boylston Street only. The doors will be opened two hours before each lecture and closed ten minutes after the lecture begins.

The Thursday Lectures are generally illustrated by lantern slides.

The Sunday Lectures usually are not illustrated. Exceptions are mentioned below.

Lectures are given occasionally during the winter in the Lecture Hall of the Charlestown, East Boston, Jamaica Plain, North End, South End, West Roxbury, and Upham's Corner Branches.

- Thu., Oct. 11. **Famous Mothers of History**, a dramatic presentation combining poses plastiques, poetry and music. Mr. and Mrs. Edwin Stodola and Mignon Rounds Goward.
- Sun., Oct. 14. **Columbus Day as a Get-Together Holiday**. (Motion pictures.) Speaker: Frank Chouteau Brown, President, Public Celebration Association. Boston Conservation Bureau.*
- Thu., Oct. 18. **Sunny Italy in Art and Story**. Mrs. James Frederick Hopkins.
- Sun., Oct. 21. **The Story of Joyce Kilmer**. Rev. William M. Stinson, S.J.
- Thu., Oct. 25. **The Evolution of the Garden**. Mary Harrod Northend.
- Sun., Oct. 28. **A Shakespearian Tercentenary and its Significance**. E. Charlton Black, LL.D., Professor of English, Boston University. (Drama League Course.)
- Thu., Nov. 1. **Wild Life in the Blue Mountain Forest**. Ernest Harold Baynes.
- Sun., Nov. 4. **Sunny Hours in Sunny Spain**. Francis Henry Wade, M.D. With lantern illustrations.
- Thu., Nov. 8. **Seal Fishing in the Arctic: a Personal Experience**. George Allan England.
- Sun., Nov. 11. **English Cathedrals: their Architecture, History and Legends**. Emily M. B. Warren, A.R.B.A., B.W.S. With lantern illustrations.
- Thu., Nov. 15. **Camping in our National Forests**. Philip W. Ayres, Forester of the Society for Protection of New Hampshire Forests. (Field and Forest Club Course.)
- Sun., Nov. 18. **William Byrd and his Contemporaries**. Miss Sarah M. Gough. With musical illustrations.
- Thu., Nov. 22. **Ancestor Hunting in England**. J. Gardner Bartlett.

* The programs arranged by the Conservation Bureau of the City of Boston will consist of motion pictures, silent informational screen talks, singing by the audience, and a brief address.

- Sun., Nov. 25. **"Our City of Boston Today."** (Motion pictures.) Speaker. Hon. Michael J. Murray. Boston Conservation Bureau.*
- Sun., Dec. 2. **Reading of Shakespeare's "King Henry IV., Part I."** By members of Local Shakespeare Clubs. (Drama League Course.)
- Thu., Dec. 6. **What Pictures to see in America.** Martha A. S. Shannon.
- Sun., Dec. 9. **Imperial India.** John C. Bowker, F.R.G.S. With lantern illustrations.
- Thu., Dec. 13. **Skyline Adventures.** Walter Collins O'Kane, A.M., Professor of Economic Entomology, New Hampshire College. (Field and Forest Club Course.)
- Sun., Dec. 16. **Bells and Bell Ringing.** Mrs. Arthur A. Shurtleff, President, Boston Guild of Bell Ringers. With musical illustrations.
- Thu., Dec. 20. **The Passing of the Old West.** Lt. Col. Charles Wellington Furlong, F.R.G.S.
- Sun., Dec. 23. **"The Light of the Star."—A Christmas Pageant.** By the Community Service of Boston. With music and carols.
- Thu., Dec. 27. **Christmas Reading. "The Story of the Other Wise Man,"** by Henry Van Dyke. F. Beatrice King, assisted by Jean Wood Lynch, contralto.
- Sun., Dec. 30. **Message of Music, or the Art Work of the Future.** Mme. Beale Morey. Musical illustrations from the early Greek by a chorus of girls in Greek costume. Melodies of the Ghetto; Songs of the Nile boatmen; Hymnology and Motette of Germany and England. (Repeated by request.)
- Thu., Jan. 3. **Raphael Sanzio, Prince among Painters.** Charles Theodore Carruth.
- Sun., Jan. 6. **The Making of a Picture.** Philip L. Hale, A.N.A., Instructor, School of the Boston Museum of Fine Arts. With lantern illustrations.
- Thu., Jan. 10. **Tip Top Times in the Mountains; Two Weeks Hiking on White Mountain Trails with the Field and Forest Club.** Rev. Charles W. Casson. (Field and Forest Club Course.)
- Sun., Jan. 13. **What Women are doing for Music.** Mrs. William Arms Fisher.
- Thu., Jan. 17. **"Boston of the Next Twenty-Five Years."** (Motion pictures.) Speaker: His Honor, the Mayor, James M. Curley. Boston Conservation Bureau.*
- Sun., Jan. 20. **The Contemporary Movement in the French Theatre from Antoine to Copeau.** Samuel M. Waxman, Ph.D., Professor of Romance Languages, Boston University. (Drama League Course.)
- Thu., Jan. 24. **A Trip to Palestine.** Anton Hanania.
- Sun., Jan. 27. **Adventures of a Sage Brush Tourist in Wyoming.** W. Lyman Underwood, lecturer on Industrial Biology, Massachusetts Institute of Technology. With lantern illustrations.
- Thu., Jan. 31. **The Wonders of the Heavens.** Rev. Manly Bacon Townsend.
- Sun., Feb. 3. **Pirandello and the Modern Italian Theatre.** Robert E. Rogers, A.M., Assistant Professor of English, Massachusetts Institute of Technology. (Drama League Course.)
- Thu., Feb. 7. **The Wonderland of America.** Mrs. Arthur D. Ropes.
- Sun., Feb. 10. **Abraham Lincoln.** Guy Richardson. With lantern illustrations.

- Thu., Feb. 14. **The Appalachian Mountain Club Huts and their Relations with the Trampers.** Milton E. MacGregor, Hut Manager, Appalachian Mountain Club. (Field and Forest Club Course.)
- Sun., Feb. 17. **Organs and Choirs of Greater Boston.** Henry C. Lahee. With lantern illustrations.
- Thu., Feb. 21. **A Program for Washington's Birthday.** (Motion pictures.) Speaker: Charles F. Read, Clerk of the Bostonian Society. Boston Conservation Bureau.*
- Sun., Feb. 24. **Shakespeare's Response to "What the Public Wants."** John Livingston Lowes, Ph.D., Professor of English, Harvard University.
- Thu., Feb. 28. **The World in its True Colors: A Travel-Talk.** Helen Messenger Murdoch, F.R.P.S., illustrated with autochromes taken by the lecturer.
- Sun., Mar. 2. **Expressionism in the Theatre.** Albert H. Gilmer, A.M., Assistant Professor of English, Tufts College. With lantern illustrations. (Drama League Course.)
- Thu., Mar. 6. **Italian Gardens.** Robert N. Cram.
- Sun., Mar. 9. **Books and Life.** Horace G. Wadlin, Litt.D.
- Thu., Mar. 13. **The Call of the Mountains.** Le Roy Jeffers, Secretary, Associated Mountaineering Clubs of North America, Librarian, American Alpine Club. (Field and Forest Club Course.)
- Sun., Mar. 16. **Master Music for Young People.** Malcolm Lang. With musical illustrations.
- Thu., Mar. 20. **Our Guardians of Life and Property.** (Motion pictures.) Speakers from the Boston Fire and Police Departments. Boston Conservation Bureau.*
- Sun., Mar. 23. **Fundamentals in the Theatre, Old and New.** F. W. C. Hersey, A.M., Instructor in English, Harvard University. (Drama League Course.)
- Thu., Mar. 27. **Browning and Ruskin: Prophets of the Twentieth Century.** Agnes Knox Black (Mrs. E. Charlton Black).
- Sun., Mar. 30. **The Bible in Stained Glass.** Joseph G. Reynolds, Jr. With lantern illustrations.
- Thu., Apr. 3. **Gothic Grandeur: how Rheims Cathedral was built.** Rev. William M. Stinson, S.J.
- Sun., Apr. 6. **Recreational Opportunities of Boston.** (Motion pictures.) Speaker: Mrs. Eva W. White, General Director, Community Service of Boston. Boston Conservation Bureau.*
- Thu., Apr. 10. **The Revelation of Spain.** Ralph Adams Cram, Litt.D., LL.D.
- Sun., Apr. 13. **William Blake's Interpretation of The Book of Job.** S. Foster Damon, Assistant in English Department, Harvard University. With lantern illustrations.
- Thu., Apr. 17. **Southern Utah and the High Sierras: Our New National Parks.** George H. Browne, A.M., Headmaster, Browne and Nichols School.
- Sun., Apr. 20. **Music of the Passover: A Program for Easter.** Henry Gideon, A.M., and assistants. With musical illustrations.

The Boston Ruskin Club.

The Ruskin Club will continue its meetings in the Lecture Hall on the second and fourth Mondays of the month at 3 o'clock. The following Free Lectures are announced, subject to changes.

- Oct. 8. **How Shall I Live with Myself?** Miss Lilian Whiting.
 Oct. 22. **The Spirit of Recent Poetry.** Rev. Henry Hallam Saunderson.
 Nov. 12. **Industrial Arts Developed by John Ruskin.** Mrs. May Smith Dean.
 Nov. 26. **The British Poets.** Mr. Charles Hammond Gibson.
 Dec. 10. **Agassiz and Ruskin — Interpreters of Nature.** Rev. Davis Wasgatt Clark, D.D.
 Dec. 17. **Music:** Arranged by Mrs. Arthur H. Davison, National Federation Music Department. **Christmas Message.** Mrs. Minnie Meserve Soule.
 Jan. 14. **What's What in Books.** John Clair Minot.
 Jan. 28. **Ruskin in the Life of To-Day.** Rev. Joseph P. MacCarthy, Ph.D.
 Feb. 8. **105th Anniversary of the Birth of John Ruskin.** Speakers: Dr. Payson Smith, Commissioner of Education; Hon. E. C. R. Bagley, Deputy-Commissioner of Corrections; Rt. Rev. Msgr. Arthur T. Connolly; Mr. Charles F. D. Belden; Mr. Harley Perkins, and Mr. Le Barron Cooke.
 Feb. 11. **The Causes of the American Civil War: Lincoln and Webster.** Joseph Whipple.
 Feb. 25. **Twenty-third Anniversary of the Boston Ruskin Club. Bonnie Scotland: The Land of Broom and Heather.** Mrs. Arthur Dudley Ropes. Illustrated.
 Mar. 10. **Around the Bay of Naples.** Miss Ellen C. Page. Illustrated.
 Mar. 24. **The Value of Critical Literature.** Henry Austin Higgins, Secretary, Massachusetts Prison Association.
 Apr. 14. **Joan of Arc: The Genius of Patriotism.** Mrs. James Frederick Hopkins. Illustrated.
 Apr. 28. **The Art Ruskin has given us.** Royal B. Farnum, Principal, Massachusetts Normal Art School. (The Normal Art School class in the History of Art will meet with the Club.)
 May 12. **Annual Meeting.**

The New England Poetry Club.

The following free talks in the Lecture Hall on the second Wednesday of the month at 4.30 o'clock, with illustrative readings, are announced.

SOME INFLUENCES IN MODERN AMERICAN POETRY.

- Nov. 14. **Emily Dickinson.** Robert Silliman Hillyer, President, New England Poetry Club, and Assistant in English Department, Harvard University.
 Dec. 12. **Amy Lowell.** S. Foster Damon, Assistant in English Department, Harvard University.
 Jan. 9. **Edwin Arlington Robinson.** Abbie Farwell Brown.

- Feb. 13. Sarah Teasdale, "H. D." (Hilda Doolittle Aldington) and Edna St. Vincent Millay: Their Treatment of the Theme of Love. Joseph Auslander, Assistant in English Department, Harvard University.
- Mar. 12. Carl Sandburg. Amy Lowell.
- Apr. 9. Robert Frost. Norreys Jephson O'Connor, A.M., Assistant Professor of English, Mt. Holyoke College.

The Lowell Institute.

"The TRUSTEE of the Lowell Institute under the will of John Lowell, Jr., maintains annually in the City of Boston various Courses of Public Lectures. For the present—the eighty-fifth—season five distinct Series are provided, as follows:—

FREE PUBLIC LECTURES IN HUNTINGTON HALL, in the Rogers Building,
491 Boylston Street.

FREE EVENING SCHOOL UNDER THE AUSPICES OF THE MASSACHUSETTS
INSTITUTE OF TECHNOLOGY.

COLLEGIATE COURSES.

TEACHERS' SCHOOL OF SCIENCE.

FREE LECTURES IN KING'S CHAPEL ON CURRENT TOPICS IN THEOLOGY.

Further information in regard to each of the several Series is given below.

WILLIAM H. LAWRENCE, *Curator.*
A. LAWRENCE LOWELL, *Trustee.*

Free Public Lectures in Huntington Hall.

LOWELL INSTITUTE LECTURES open to the public will be given this year, as in recent years, in Huntington Hall, Rogers Building, 491 Boylston Street, Boston. The several Courses will be announced in advance, with full particulars, in the advertising columns of the *Boston Evening Transcript* and as far as possible in the *Quarterly Bulletin* of the Boston Public Library. They are briefly described on the next page.

Admission to the Huntington Hall Courses is Free, but only by Ticket (except as stated in paragraph 7 beyond), the number of tickets being limited by the capacity of the Hall.

Tickets are distributed to the public under the following rules:—

1. *Admission tickets to the First Lecture* of each Course will be *mailed*, one to each applicant, in the order of application, and until the supply is exhausted, to all persons whose letters of application are received at least two days before the beginning of any Course by the CURATOR OF THE LOWELL INSTITUTE, 491 BOYLSTON STREET, BOSTON, and are accompanied by stamped, addressed envelopes. (See paragraphs 3 and 4 beyond.)

In such envelopes, when duly stamped and addressed, tickets will be mailed as soon as they are ready for distribution, and if the supply is not already exhausted. If, however, as often happens, the desired tickets are not yet ready for distribution, the envelopes received will be kept on file in the order of application; and, as a rule, tickets for any Course will be mailed to applicants a few days

only before the actual beginning of that Course.

2. A separate envelope must be sent for EACH TICKET required.

3. When tickets are in great demand, only ONE TICKET will be mailed to any one applicant.

4. Persons desiring to secure tickets for more than one Course must send a SEPARATE, STAMPED, ADDRESSED ENVELOPE FOR EACH TICKET, FOR EACH COURSE.

5. On and after the day on which a Course begins, any tickets *left over* for that Course may be obtained at the Office of the Lowell Institute, 491 Boylston Street, BETWEEN THE HOURS OF TEN A.M. AND FOUR P.M. (except Saturdays); or by sending to the Curator (with a specific request for such left-over tickets) a stamped, addressed envelope; but, inasmuch as it is intended to distribute tickets chiefly by mail, *no tickets will be given out at the Office of the Lowell Institute for any Course before the day on which that Course begins.*

6. Persons attending the *First Lecture* of any Course may, just before entering the Hall, EXCHANGE their *Admission tickets to the First Lecture* for TICKETS GOOD FOR RESERVED SEATS FOR THE ENTIRE COURSE.

7. In order to give all applicants equal opportunity, all reserved-seat tickets are placed beforehand in envelopes, some containing one ticket good for one reserved seat, some containing two or more tickets good for adjoining reserved seats. These envelopes are then shuffled, and at the First Lec-

ture of any Course all who desire to do so may, as just stated (see paragraph 4), EXCHANGE their *First-lecture Admission* tickets at tables in the vestibule, for envelopes, drawn by lot, containing COURSE tickets good for RESERVED SEATS.

6. ~~Two~~ Two or more persons wishing to sit together may, by surrendering together their First-lecture Admission tickets (see paragraph 4), exchange these, before entering the Hall, for envelopes containing Course tickets for ADJOINING RESERVED SEATS.

7. PERSONS WITHOUT TICKETS OF ANY KIND may usually obtain admission to the Hall (and almost always good seats) for any lecture by standing in line in the vestibule at the foot of the stairs. Such persons need not arrive until a few minutes before the lecture begins.

8. At all lectures in Huntington Hall THE DOORS ARE CLOSED WHEN THE LECTURE BEGINS AND NO ONE IS AFTERWARD ALLOWED TO ENTER.

Ticket holders are requested to return promptly to the Curator or to the Office, for the benefit of others, tickets which they find they cannot use.

A History of the Lowell Institute, by Harriette Knight Smith, giving a complete list of the lectures in previous years, the subject of their lectures, etc., was published in 1898, but is now out of print.

A course of six lectures by THOMAS BARBOUR, A.M., Ph.D., Lecturer in Zoology in Harvard University, and Associate Curator in the Museum of Comparative Zoology, on **The Structures and Habits of Some Reptiles and Amphibians**. 1. INTRODUCTORY. ABUNDANCE AND DISTRIBUTION OF REPTILES AND AMPHIBIANS. 2. VENOMOUS SNAKES. 3. ADAPTATIONS OF SNAKES. 4. ADAPTATIONS OF LIZARDS. 5. ADAPTATIONS OF AMPHIBIA. 6. POISONOUS AMPHIBIA AND THEIR POISONS. Fridays and Tuesdays at **eight o'clock in the evening**, beginning Friday, October 26.

A course of eight lectures by Brigadier-General SIR PERCY SYKES, K.C.I.E., C.B., C.M.G., Gold-medallist of the Royal Geographical Society, on **Persia**. 1. THE LAND AND THE PEOPLE. 2. THE ACHAEMENEAN DYNASTY. 3. THE OVERTHROW OF THE PERSIAN EMPIRE BY ALEXANDER THE GREAT. 4. THE SASSANIAN DYNASTY. 5. THE SAFAVI DYNASTY. 6. NADIR SHAH, THE LAST GREAT ASIATIC CONQUEROR. 7. THE DESERTS AND OASES OF CHINESE TURKESTAN. 8. A JOURNEY TO THE PAMIRS. Mondays and Thursdays at **five o'clock in the afternoon**, beginning Monday, November 5.

A course of six lectures by GEORGE D. BIRKHOFF, Ph.D., S.D., Professor of Mathematics in Harvard University, on **The Origin, Nature and Influence of Relativity**. 1. EUCLID, NEWTON, FARADAY, AND EINSTEIN. 2. THE NATURE OF SPACE AND TIME. 3. THE OLD AND NEW THEORIES OF GRAVITATION. - 4. THE EXPERIMENTAL TESTS OF RELATIVITY. 5. SOME RELATIVISTIC PARADOXES AND THEIR EXPLANATION. 6. THE PHILOSOPHICAL INFLU-

ENCE OF RELATIVITY. Tuesdays and Fridays at **eight o'clock in the evening**, beginning Tuesday, December 4.

A course of eight lectures by JOHN M. MANLEY, Ph.D., LL.D., Litt.D., in charge of Department of English, University of Chicago, on **Some New Light on Chaucer**. 1. CHAUCER'S FAMILY. 2. HIS EDUCATION AND OFFICIAL CAREER. 3. HIS FRIENDS AND NEIGHBORS. 4. SOME OF THE CANTERBURY PILGRIMS, I. 5. SOME OF THE CANTERBURY PILGRIMS, II. 6. SIR THOPAS AND THE FLEMINGS. 7. GRISELDA AND PSYCHE. 8. CHAUCER AS ARTIST. Mondays, Wednesdays, and Saturdays at **eight o'clock in the evening**, beginning January 21.

A course of eight lectures by ALFRED M. TOZZER, Ph.D., Professor of Anthropology in Harvard University, on **Social Origins**. Fuller announcement will be made later. Fridays and Tuesdays at **eight a'clock in the evening**, beginning Friday, February 1, and omitting Friday, February 22.

A course of eight lectures by GEORGE MACAULAY TREVELYAN, Litt.D., on **British History**. 1. THE MINGLING OF THE RACES CONSTITUTING THE ENGLISH PEOPLE. 2. AFTER THE NORMAN CONQUEST. FEUDALISM AND CLERICALISM. KING, PEOPLE, AND PARLIAMENT. 3. THE REFORMATION AND THE MAKING OF MODERN ENGLAND. THE KING IN PARLIAMENT. 4. THE KING AGAINST PARLIAMENT. SOCIAL AND RELIGIOUS ELEMENTS IN THE STRUGGLE. 5. LIBERAL AND CONSERVATIVE CHARACTER OF THE REVOLUTION. SETTLEMENT. THE EIGHTEENTH CENTURY. THE BREACH WITH AMERICA. The sixth, seventh, and eighth lectures will deal with the Industrial Revolution, the Anti-Jacobin Reaction, the Liberal Revival, Foreign Policy and Relations with America in the 19th century. A more detailed announcement will appear later. Mondays and Thursdays at **five o'clock in the afternoon**, beginning Monday, February 18.

A course of eight lectures by ERNEST BARKER, M.A., D.Litt., Hon. LL.D., Principal of King's College, London, England, on **National Character: Its Making and Changing**. 1. RACIAL AND NATIONAL CHARACTER. 2. CLIMATE, FOOD, AND OCCUPATION. 3. LAWS AND INSTITUTIONS. 4. RELIGION AND EDUCATION. 5. LATIN NATIONS. 6. TEUTONIC NATIONS. 7. ENGLISH TRAITS AT HOME. 8. ENGLISH TRAITS ABROAD. Tuesdays and Fridays at **eight o'clock in the evening**, beginning Tuesday, March 4.

A course of eight lectures by ARCHIBALD THOMPSON DAVISON, Ph.D., Associate Professor of Music in Harvard University, on **The History and Development of Choral Music**. 1. FOLK SONG. 2. PLAINSONG AND EARLY POLYPHONY. 3. THE GOLDEN AGE OF CHURCH MUSIC. 4. THE CHORALE AND ALLIED FORMS. 5. THE MADRIGAL. 6. BACH AND HANDEL. 7. THE ROMANTIC PERIOD. 8. THE RENAISSANCE OF CHORAL MUSIC. Mondays and Thursdays at **eight o'clock in the evening**, beginning Monday, March 17, omitting Thursday, April 3 and adding Wednesday, April 2.

Free Evening School.

UNDER THE AUSPICES OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

The Trustee of the Lowell Institute has established, under the auspices of the Massachusetts Institute of Technology, a Free Evening School, comprising at present three Courses, a Mechanical, an Electrical, and a

Buildings Course, each extending over two years. For a list of these courses and further information see page 356 of this Bulletin, under Public Educational Courses.

Collegiate Courses.

These have now become a part of the University Extension Courses, provided by an Association of Colleges in and about Boston, and as such they count towards the A.A. degree. In accordance with a provision in

the will of John Lowell, Jr., there will be charged for each Collegiate Course a fee of \$5 or less. For a list of these Courses see page 350 of this Bulletin.

Teachers' School of Science.

Courses in this school are now included in the Extension Courses given by a combination of all the colleges in and about Boston; and as such they count as one-quarter courses or one-third courses for the A.A. degree at Harvard University, Tufts College, Radcliffe College, and Wellesley College. In

accordance with a provision in the will of John Lowell, Jr., there will be a charge for each of these courses of \$5 or less. For a list of these Courses, see page 351 of this Bulletin, under Saturday Courses of the Commission on Extension Courses.

Free Public Lectures in King's Chapel on Current Topics in Theology.

Announcement of the programme will be made later.

Public Educational Courses.

1923 - 1924.

Massachusetts Department of Education. Division of University Extension.

The Division of University Extension of the Massachusetts Department of Education was established by the State Legislature in 1915 to provide correspondence and class instruction to the adult residents of the Commonwealth. Persons who wish to enroll in any of the courses of this Division should apply to JAMES A. MOYER, *Director*, Room 217, State House, Boston 9, Mass.

During the year 1923-1924 the following classes will be organized by the Division to meet in Boston, provided a sufficient number apply for them to insure an average attendance of thirty. So far as possible these classes will meet once a week at the time announced. A nominal charge is made in each course to cover the cost of travelling expenses, lesson material, textbooks (in certain courses), and other incidentals. Application for these classes should be made *at once*.

SCHEDULE OF CLASSES IN GREATER BOSTON.

Subject	Place of Meeting	Date of First Meeting
1. Methods of Teaching Geography	Room 15, State House, Boston	Monday, October 1, 1923
2. Conversational Spanish	Lecture Hall, Boston Public Library	Monday, October 1, 1923
3. Conversational French	Lecture Hall, Boston Public Library	Tuesday, October 2, 1923
4. Modern Continental Writers	Lecture Hall, Boston Public Library	Friday, October 5, 1923
5. Industrial Organization and Management	Room 15, State House, Boston	Tuesday, October 9, 1923
6. Modern American Literature.	Lecture Hall, Boston Public Library	Wednesday, October 17, 1923
7. Elementary Accounting	Sever Hall, Harvard University, Cambridge	Wednesday, October 17, 1923
8. Principles of Accounting	Sever Hall, Harvard University, Cambridge	Friday, October 19, 1923
9. Conversational Italian	Normal Art School, cor. Newbury and Exeter Sts.	Friday, October 19, 1923
10. Appreciation of Music	Lecture Hall, Boston Public Library	Saturday, October 20, 1923
11. Oral English—Public Speaking	Normal Art School, cor. Newbury and Exeter Sts.	Tuesday, October 23, 1923
12. Gasoline Automobiles	Normal Art School, cor. Newbury and Exeter Sts.	Thursday, October 25, 1923
13. Radio I	(To be announced)	Tuesday, October 30, 1923
14. Business Law	Room 15, State House, Boston	Thursday, November 1, 1923
15. Salesmanship	Room 15, State House, Boston	Friday, November 2, 1923
16. Lowell Institute Preparatory, Practical Applied Mathematics	Normal Art School, cor. Newbury and Exeter Sts.	Tuesday, November 6, 1923

DESCRIPTION OF COURSES TO BE GIVEN IN BOSTON.

An asterisk (*) indicates a course of college grade.

1. Methods of Teaching Geography.* PROFESSOR DOUGLAS C. RIDGLEY of Clark University. First meeting, Monday, October 1, 1923, at 7.30 p.m. Room 15, State House, Boston.

This course is offered in co-operation with Clark University and will be credited at that institution. The subject matter has been arranged especially for teachers in geography, junior, and senior high schools. Fifteen lessons. Charge, \$8, textbook extra.

2. Conversational Spanish I. EL SEÑOR CARLOS A. MONGE. First meeting, Monday,

October 1, 1923, at 8 p.m. Lecture Hall, Boston Public Library.

This is an elementary course in the practical use of Spanish. Only such words will be employed in the vocabulary as are used ordinarily in social and commercial life in Spanish-speaking countries. Enrollment is open to those who have no knowledge of the language. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook included; \$1 for Part II.

2a. Conversational Spanish II. EL SEÑOR CARLOS A. MONGE. First meeting, Monday,

October 1, 1923, at 7 p.m. Lecture Hall, Boston Public Library.

This is a continuation of Conversational Spanish I, and is open to those who have completed that course and to others who have an equivalent knowledge of Spanish. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook extra; \$1 for Part II.

3. Conversational French I. CAPTAIN ANDRÉ MORIZE, Professor of French Literature in Harvard University. Two classes. First meeting, Tuesday, October 2, 1923, at 7 and 8 p.m. Lecture Hall, Boston Public Library.

This is an elementary course in the practical use of the French language. The direct method of instruction is used. The 7 o'clock class is intended for beginners or for those who have a slight knowledge of the language. The 8 o'clock class is intended for those who have a general knowledge of the rudiments of French grammar and composition. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook included; \$1 for Part II.

3a. Conversational French II. CAPTAIN ANDRÉ MORIZE. First meeting, Tuesday, October 2, 1923, at 5 p.m. Lecture Hall, Boston Public Library.

Though for more advanced students, this course follows naturally Conversational French I. It emphasizes the use of idiomatic expressions. Enrollment is open to those who have completed the preceding course and to others who have an equivalent knowledge of French. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook extra; \$1 for Part II.

4. Modern Continental Writers.* PROFESSOR ROBERT E. ROGERS, English Department of the Massachusetts Institute of Technology. First meeting, Friday, October 5, 1923, at 9.30 a.m. Lecture Hall, Boston Public Library.

This course has been arranged for the librarians of Greater Boston. Membership in the course is not restricted to librarians, however; anyone who is interested may enroll. Ten lessons. Charge, \$2.

5. Industrial Organization and Management.* MR. DANIEL BLOOMFIELD, Industrial Management Expert. First meeting, Tuesday, October 9, 1923, at 7.30 p.m. Room 15, State House.

This course is intended to indicate arrangements, systems, methods, and projects in manufacture which will be helpful and suggestive to enterprising and openminded men holding executive or responsible clerical positions in industry. Ten lessons. Charge, \$3.

6. Modern American Literature.* PROFESSOR ROBERT E. ROGERS, Massachusetts Institute of Technology. First meeting, Wednesday, October 17, 1923, at 7.30 p.m. Lecture Hall, Boston Public Library.

In this course American writers and their most important works (1870 to date) will be considered. Ten lessons. Charge, \$2.

7. Elementary Accounting.* PROFESSOR JAMES V. TONER, Boston University. Two sections. First meetings, Wednesday, Oc-

tober 17, 1923, at 6 and 7 p.m. Sever Hall, Harvard University, Cambridge.

This is the first in a series of courses designed to give instruction in the important features of accounting, and is open to those who have had a satisfactory course in arithmetic, and who are somewhat familiar with the processes of bookkeeping. This course is given in two parts of eight lessons each. Charge, \$2 for each part; textbook extra.

8. Principles of Accounting.* PROFESSOR JAMES V. TONER, Boston University. Two sections. First meetings, Friday, October 19, 1923, at 6 and 7 p.m. Sever Hall, Harvard University, Cambridge.

In this course are studied the essential principles which must be mastered by every qualified accountant. These are illustrated throughout the course by concrete examples of constructive accounting. The course is open to those who have knowledge of bookkeeping and accounting equivalent to that obtained in the course in Elementary Accounting. This course is given in two parts of eight lessons each. Charge, \$2 for each part; textbook extra.

9. Conversational Italian I. MR. PAUL V. DONOVAN, Principal, Continuation School. First meeting, Friday, October 19, 1923, at 7.30 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This is an elementary course in the practical use of the Italian language. Direct method of instruction is used. The course is given in two parts of ten lessons each. Charge, \$2 for Part I, text material included; \$1 for Part II.

9a. Conversational Italian II. MR. PAUL V. DONOVAN, Principal, Continuation School. First meeting, Friday, October 19, 1923, at 5.15 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This is a continuation of Conversational Italian I, and is open to those who have completed that course and to others who have an equivalent knowledge of Italian. The course is given in two parts of ten lessons each. Charge, \$2 for Part I, text material included; \$1 for Part II.

10. Appreciation of Music. MR. STUART MASON, New England Conservatory of Music. First meeting, Saturday, October 20, 1923, at 8 p.m. Lecture Hall, Boston Public Library.

The purpose of this course is to develop an intelligent, non-technical understanding of good music. The lectures will be illustrated by musical selections. Ten lessons. Charge \$2, textbook included.

10a. Appreciation of Music. (Second course.) MR. HENRY GIDEON, Organist and Lecturer. First meeting, Saturday, January 12, 1924, at 8 p.m. Lecture Hall, Boston Public Library.

The lecture topics for this course will be announced at the first meeting. An entirely new outline will be followed. Students in previous classes are urged to enroll. Ten lessons. Charge, \$2.

A third course of ten lectures in Appreciation of Music by Mr. Gideon will begin on Saturday evening, March 22, 1924.

11. Oral English — Public Speaking. PROFESSOR ALBERT H. GILMER, English Depart-

ment, Tufts College. First meeting, Tuesday, October 23, 1923, at 6 and 8 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This course includes instruction in outlining, writing and delivering addresses for various occasions; collecting material for debates; public reading; oral discussion; and parliamentary procedure. Ten lessons. Charge, \$2.

12. Gasoline Automobiles.* MR. ARTHUR ASHWORTH. Thursday, October 25, 1923, at 6 and 8 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This is a lecture course so planned that by the use of colored charts and non-technical terms it is of particular interest to automobile owners, both men and women, who wish to know something about the mechanism of their cars. The course includes a discussion of the essential parts and types of automobiles as well as a study of engines, transmissions, starting and lighting systems, and common troubles and remedies. Ten lessons. Charge, \$2; textbook extra.

13. Radio I. Tuesday, October 30, 1923, at 7.30 p.m. Place of meeting to be announced.

This course is suited to the needs of students who are interested in the broad aspects of radio phone service and not in the technical details. Ten lessons. Charge, \$3; textbook included.

14. Business Law.* MR. FRANK J. DONAHUE, member of the Massachusetts Bar and former

er Secretary of State. Thursday, November 1, 1923, at 7 p.m. Room 15, State House.

This course includes the study of the following subjects: contracts, agency, personal property, mortgages, trustees, partnership, corporations, insurance and bankruptcy. The course is given in two parts of ten lessons each. Charge, \$2 for each part; textbook extra.

15. Salesmanship. MR. GEORGE H. TRACY. Friday, November 2, 1923, at 7 p.m. Room 15, State House.

This course is intended for those whose business it is to sell goods, whether on the road, in the store, by advertising, or by correspondence. It is planned particularly to meet the needs of prospective traveling salesmen and other selling agents. Ten lessons. Charge, \$2.

16. Lowell Institute Preparatory Course, Practical Applied Mathematics. OSCAR MUENZ, Massachusetts Institute of Technology. Tuesday, November 6, 1923, at 7 p.m. Meets twice a week on Tuesdays and Fridays. Normal Art School, Exeter and Newbury Streets, Boston.

This course is intended for men employed in shops and factories. Practical applications of arithmetic, geometry, and physics as applied to shop problems are studied. Twelve lessons. Charge, \$2; textbook included. Other courses in mathematics will follow this one.

OTHER COURSES OFFERED FOR CORRESPONDENCE AND CLASS INSTRUCTION.

In addition to the courses outlined above, the Division of University Extension offers instruction in approximately one hundred other subjects. All the courses listed below are given by correspondence, and most of them are offered for class instruction when not duplicating educational work provided at nominal cost by other institutions. Unless otherwise stated in the descriptions, instruction is given both in class and by correspondence. Twenty students must enroll to form a class. Starred (*) courses are of college grade. The fees stated are for correspondence instruction only. Charges for class instruction are somewhat less.

COURSES IN LANGUAGE.

Elementary English and Rhetoric. Grammar and composition as given in high schools. Extra lessons given to include preparation for college entrance examinations. By correspondence only. 20 lessons. \$5.

English Composition A*. Open only to those who have had the course in Elementary English and Rhetoric, or its equivalent. 20 lessons. \$8; textbooks extra.

English Composition AA*. Continuation of *English Composition A*. Open only to those who have had the course in *English Composition A* or its equivalent. 20 lessons. \$10; textbooks extra.

English Composition B. Courses I, II*, and III*. Courses in composition, including the preparation of manuscripts. Ten lessons in each course. \$5 for each course; textbooks extra.

Appreciation of English Literature.* 8 lessons. \$4; textbooks extra.

English for New Americans. Courses I, II, III, IV. Very elementary. By corres-

pondence only. 5, 8, 10, and 20 lessons. \$1 for Course I; \$2 for Course II; \$3 for Course III; \$4 for Course IV.

English for Business. Open to all who read and write English readily. 20 lessons. \$7.

Elementary Spanish.* 20 lessons. \$9.

Commercial Spanish.* Open only to those who have completed the course in *Elementary Spanish*, or its equivalent. 20 lessons. \$10.

French. Courses I, II, III, IV, V. 16 lessons in each course. Course I, \$9; Course II, \$6; Course III, \$7; Course IV, \$5; Course V., \$8.

Elementary Italian. Open only to those who have had a course in Elementary English. 16 lessons. \$9.

Elementary Latin. By correspondence only. 16 lessons. \$5.

COURSES IN HISTORY AND GOVERNMENT.

Elementary United States History and Government. General courses equivalent to the work given in this subject in New En-

gland high schools. By correspondence only. 20 lessons. \$7.

United States History A (Period 1760 to 1830).* Advanced course equivalent to similar courses offered in college. 24 lessons. \$8; textbooks extra.

American Government.* Advanced course in government, including particularly a study of the Constitution of the United States. 18 lessons. \$7; textbooks extra.

Industrial History. In classes only. 10 lessons. \$2; textbook extra.

Civics. 10 lessons. \$3.

Civics for Americans of Foreign Birth. Open only to those who have a fair command of English. 20 lessons. \$3.

Civics for Naturalization. 10 lessons. \$2.

American Citizenship. Of special interest to prospective women voters. In classes only. 6 lessons. \$1; textbook extra.

COURSES IN ECONOMICS.

Business Economics. 16 lessons. \$7.

Elements of Economics.* Introductory course equivalent to the first course given in Massachusetts colleges. 16 lessons. \$12; textbooks extra.

Present-day Economic Problems. In classes only. 10 lessons. \$2; textbook extra.

Sociology.* 12 lessons. \$3; textbooks extra.

Practical Sociology. In classes only. 10 lessons. \$2; textbook extra.

Money and Banking. 20 lessons. \$10.

COURSES IN EDUCATION.

Applied Educational Psychology.* 10 lessons. \$5.

Methods of Teaching English to Adult Immigrants.* 8 lessons. \$5.

Americanization—Organization and Supervision.* In classes only. 16 lessons. \$2.

Methods of Teaching in Secondary Schools.* (1) Mathematics, 8 lessons. \$5. (2) English, 10 lessons. \$6.

COURSES IN MATHEMATICS.

Elementary Applied Arithmetic. A short unit course for adults who wish to review addition, subtraction, etc., common fractions, and decimals. 8 lessons. \$2.

Practical Applied Mathematics. For men employed in shops and factories. 12 lessons. \$4.

Practical Mathematics for Electricians. 12 lessons. \$4.

Slide Rule and its Use. Open to those who have had the course in *Practical Applied Mathematics*. 5 lessons. Charge for postage, lesson sheets, and *practice* slide rule, \$3. To those furnishing their own slide rule the charge is \$2.

Practical Mechanics. Simpler problems in mechanics likely to be met in shop work and practical engineering. 20 lessons. \$7.

Advanced Shop Mathematics. 20 lessons. \$7.

Elementary Algebra. Includes subject-matter required for entrance examinations

in New England colleges. By correspondence only. 16 lessons. \$8.

Elementary Geometry. Includes plane geometry as required for college entrance examinations. By correspondence only. 20 lessons. \$8.

Solid Geometry.* Continuation of the course in *Elementary Geometry*. 10 lessons. \$5.

Advanced Algebra.* Advanced course in Algebra equivalent to similar courses offered in colleges. 24 lessons. \$14.

Trigonometry.* Course equivalent to those offered in colleges. 20 lessons. \$10.

Statics—Elements of Mechanics.* Calculation of the stresses in structures used ordinarily in mechanical engineering, cranes, derrick crabs, roof trusses, etc. 20 lessons. \$9.

Practical Calculus. 10 lessons. \$6.

COMMERCIAL AND MANAGEMENT COURSES.

Business Arithmetic. By correspondence only. 20 lessons. \$6.

Elementary Bookkeeping. By correspondence only. 10 lessons. \$5, including all material.

Stenography. A brief course for beginners. By correspondence only. 20 lessons. \$8.

Typewriting. Instruction in touch system of writing. By correspondence only. 20 lessons. \$8.

Penmanship Improvement. 6 lessons. \$2.

Commercial Correspondence. 20 lessons. \$8.

Cost Accounting.* 16 lessons. \$10.

Industrial Organization.* 20 lessons. \$10; textbooks extra.

Office Organization and Management. 20 lessons. \$10.

Personal Management.* 10 lessons. \$6.

Retail Selling. 10 lessons. \$4.

Salesmanship. 10 lessons. \$4.

Advertising. 10 lessons. \$5.

Business Law. 20 lessons. \$10.

COURSES IN DRAWING.

Mechanical Drawing. The course has been divided into four parts of ten lessons each.

PARTS I and II.* Training in use of drawing instruments; simple drawing problems. By correspondence only. \$7 for each part; instruments and materials extra.

PARTS III and IV.* More advanced work,—as conventions used in structural steel work, plumbing, steam fitting, electrical work, patent drawing, etc. \$7 for each part; instruments and materials extra.

Architectural Drawing. By correspondence only. Open only to those who have had the course in *Plan Drawing*, or its equivalent. 20 lessons. \$14.

Advanced Mechanical Drawing (Descriptive Geometry).* Covers the subject as taught in engineering schools. 20 lessons. \$10.

Blueprint and Plan Reading. 8 lessons.

Plan Drawing. A brief course with the object of teaching the conventional methods of making plans, elevations, and general details of building. 10 lessons. \$5. Instruments required are extra.

Estimating. Open only to those who have had some experience in building and construction or the course in *Plan Drawing*. 10 lessons. \$5.

Elementary Machine Design.* 10 lessons.

Practical and Theoretical Machine Design.* 10 lessons. \$7.

Free-hand Drawing. By correspondence only. Cross drawing glass used. 10 lessons. \$6.

Show-card Writing. By correspondence only. 20 lessons. \$16, including equipment.

COURSES IN ENGINES AND BOILERS.

Practical Steam Engineering. By correspondence only. 20 lessons. \$9.

Gas and Oil Engines. 10 lessons. \$5.

Heat. Intended to supply the fundamental and practical knowledge necessary for the successful study of heat-using machinery. 16 lessons. \$6.

Engineering Thermodynamics.* 20 lessons. \$9.

Fuels. 10 lessons. \$5.

Steam Boilers.* 20 lessons. \$9.

Steam Engines.* 20 lessons. \$9.

Steam Turbines.* 20 lessons. \$9.

Marine Steam Turbines. 12 lessons. \$4.

COURSES IN HEATING, VENTILATING, AND POWER PLANTS.

Heating and Ventilating.* Open only to those who have had the course in *Practical Applied Mathematics and Drawing for Mechanics*, or an equivalent. 20 lessons. \$9.

Power Plant Economics.* 20 lessons. \$9.

Testing of Power Plants.* Offered for class instruction only. 10 lessons. \$5.

Locomotive Maintenance. Offered for class instruction only. 10 lessons. \$3; textbooks extra.

Refrigeration.* 20 lessons. \$10.

Heating and Lighting of Buildings. 10 lessons. \$4.

COURSES IN ELECTRICITY.

Practical Electricity. Open only to those who have had the course in *Practical Mathematics for Electricians*, or its equivalent. 20 lessons. \$10.

Dynamo-Electric Machinery.* Open only to those who have had the course in *Practical Electricity*, or its equivalent. 20 lessons. \$10.

Essentials of Alternating Currents.* 20 lessons. \$11.

Theory of Alternating Currents.* Advanced Course. Open only to those who have had the course in *Dynamo-Electric Machinery and Trigonometry*, or their equivalents. 20 lessons. \$14.

Electric Railways.* Open only to those who have had the course in *Practical Electricity*, or its equivalent. 20 lessons. \$9.

Electric Transmission.* Open only to those who have had courses in *Dynamo-Electric Machinery and Theory of Alternating Currents*. 20 lessons. \$13.

Electric Wiring. By correspondence only. Open only to those who have had the course in *Practical Electricity*, or its equivalent plus practical experience. 20 lessons. \$10.

Radio Reception and Transmission. This is a non-technical course of general interest dealing with the handling and construction of simple radio apparatus, and with the principles of electricity involved in radio operation. 20 lessons. \$11.

COURSES IN STRUCTURAL, HIGHWAY, AND HYDRAULIC ENGINEERING.

Materials of Construction. 10 lessons. \$5.

Lumber and its Uses. 10 lessons. \$5.

Concrete and its Uses. 12 lessons. \$5.

Strength of Materials.* 24 lessons. \$10.

Elements of Structures.* 20 lessons. \$12.

Highway Construction and Maintenance.* Instruction given by a specialist in the Massachusetts Highway Commission. 10 lessons. \$5.

Plumbing. By correspondence only. 10 lessons. \$6.

Steel Building Design.* 20 lessons. \$14.

Steel Bridge Design.* 20 lessons. \$14.

Elementary Concrete Construction.* 10 lessons. \$8.

Reinforced Concrete Construction. 10 lessons. \$15.

Hydraulics.* Practical course giving only the essentials as regards theory. 20 lessons. \$14.

COURSES IN HOMEMAKING.

Exterior Home Decoration. 6 lessons. \$2.

Interior Home Decoration. 6 lessons. \$3.

Study of Fabrics. 8 lessons. \$5.

Fabrics for Women's Clothing. Of special value to those who wish to dress suitably on moderate expenditure. No knowledge of chemistry or of mathematics is necessary in this course. 6 lessons. \$3.

Foods and Nutrition. This is the course previously announced as *Elementary Dietetics*. 8 lessons. \$3.

Dietetics.* This is an advanced course in the selection and preparation of foods. 14 lessons. \$6.

Household Management. 8 lessons. \$3.

Appreciation of Music. 10 lessons. \$3.

Appreciation of Paintings and Sculpture. 6 lessons. \$3.

NATURAL SCIENCE.

Civic Biology (Botany, Zoölogy and Physiology). Of interest and practical assistance to teachers in elementary schools, to social workers, and to women who plan to take up nursing. 10 lessons. \$5.

SPECIAL INDUSTRIAL COURSES.

Safety Engineering.* This course is designed to enable men in charge of factories and building operations to do effective work in preventing industrial accidents. 10 lessons. \$5.

Lowell Institute Preparatory Course. A review course in subjects required for entrance to the Lowell Institute Evening School. Enrolled students will be expected to have completed the essential part of standard courses in Arithmetic, Algebra (to quadratic equations), and Plane Geometry. 20 lessons. \$20.

CIVIL SERVICE.

Civil Service Preparatory Course. In the interest of prospective students who need only certain subjects the course has been divided into the following parts. Students are advised to enroll in one part at a time.

ARITHMETIC, COURSE I. For draftsmen,

foremen, storekeepers, and watchmen. 5 lessons. \$2.

ARITHMETIC, COURSE II. For sealers of weights and measures, bookkeepers, and clerks. 5 lessons. \$2.

ENGLISH, COURSE I. For policemen, firemen, janitors, inspectors, postoffice clerks, and foremen. 10 lessons. \$3.

ENGLISH, COURSE II. For clerks, stenographers, secretaries, and office assistants. 10 lessons. \$3.

COURSES IN TEXTILES.

Cotton Textile Processes and Calculations. 20 lessons. \$7.

Woolen Textile Processes and Calculations. 20 lessons. \$7.

Textiles—Elements of Design. In classes only. 10 lessons. \$3; textbook and materials extra.

Chemistry of Textiles. In classes only. 10 lessons. \$3; textbooks and laboratory materials extra.

Commission on Extension Courses.

A circular giving detailed information about these and other courses offered by the Associated Colleges may be obtained by applying to the COMMISSION ON EXTENSION COURSES, 19 University Hall, Cambridge.

EVENING COURSES.

Descriptive Astronomy. Tuesday and Friday at 8 p.m., at the Astronomical Laboratory, 11 Jarvis Street, Cambridge, beginning October 2. Half-course, first half-year. PROFESSOR HARLAN T. STETSON, Harvard University. Fee, \$2.50. Group II.

Principles of Sociology: Ideas of Social Progress. Monday and Friday at 7.30 p.m., at the College of Secretarial Science (corner of St. Botolph and Garrison Streets), beginning September 28. Half-course, first half-year. PROFESSOR THOMAS N. CARVER, Harvard University. Fee, \$2.50. Group III.

Social Reconstruction. Monday and Friday at 7.30 p.m., at the College of Secretarial Science (corner of St. Botolph and Garrison Streets), beginning February 8, 1924. Half-course, second half-year. PROFESSOR THOMAS N. CARVER, Harvard University. Fee, \$2.50. Group III.

English Composition. Lectures, written work, and a personal conference once a month. Tuesday, from 8 to 9.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 25. Half-course. PROFESSOR ROBERT E. ROGERS, Massachusetts Institute of Technology. Fee, \$5. Group I.

Advanced English Composition. Lectures, writing, and conferences. Friday, from 8 to 9.30 p.m., at the Boston Public Library (Copley Square), beginning September 28. Half-course. MR. F. W. C. HERSEY, Harvard University. Fee, \$5. Group I.

History of English Literature. Lectures, assigned reading, essays, and conferences. Tuesday and Thursday, at 7.30 p.m., at Boston University (corner of Boylston and

Exeter Streets), beginning October 2, and a conference meeting once a week. Full course. PROFESSOR E. CHARLTON BLACK, Boston University. Fee, \$5. Group I.

Intermediate French. Oral exercises, grammar, dictation, conversation, and reading of twentieth century plays and stories. Monday and Wednesday, at 7 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half course. PROFESSOR JAMES GEDDES, Boston University. Fee, \$5. Group I.

American Government. An introduction to the study of American Government with particular reference to national organization and functions. Tuesday and Thursday, at 7.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 25. Half-course, first half-year. PROFESSOR W. B. MUNRO, Harvard University. Fee, \$2.50. Group III.

American Politics and Political Parties. This course will deal with the workings of American political institutions, particularly through the agencies of the political parties. Tuesday and Thursday, at 7.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning February 5, 1924. Half-course, second half-year. PROFESSOR A. N. HOLCOMBE, Harvard University. Fee, \$2.50. Group III.

Elementary Spanish. Grammar, reading, composition, and conversation. Tuesday and Friday, at 7.15 p.m., in Emerson Hall, Harvard University, Cambridge, beginning October 2. Half-course. PROFESSOR ERNEST F. LANGLEY, Massachusetts Institute of Technology. Fee, \$5. Group I.

Second-year Spanish. Composition, conversation, letter-writing, and reading. Tues-

day and Friday, at 8.15 p.m., in Emerson Hall, Harvard University, Cambridge, beginning October 2. Half-course. PROFESSOR ERNEST F. LANGLEY, Massachusetts Institute of Technology. Fee, \$5. Group I.

AFTERNOON COURSES.

Elementary French. Grammar, reading, conversation. Monday and Wednesday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half-course. PROFESSOR JAMES GEDDES, Boston University. Fee, \$5. Group I.

Oral Practice Course in French. Wednesday and Friday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning October 3. Half-course. PROFESSOR L. J. A. MERCIER, Harvard University. Fee, \$5. Group I.

Elementary German. Reading, grammar, and composition. Monday, from 4.15 to 6.15 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 24. Half-course. PROFESSOR MARSHALL L. PERRIN, Boston University. Fee, \$5. Group I.

German Literature. Goethe's Faust. Wednesday, from 4.15 to 6.15 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half-course. PROFESSOR MARSHALL L. PERRIN, Boston University. Fee \$5. Group I.

The History of the United States as a World Power. Lectures, assigned reading, and conferences. Wednesday at 4.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half-course. PROFESSOR ARTHUR I. ANDREWS, Tufts College. Fee, \$5. Group III.

Elementary Italian. Grammar, reading, conversation. Tuesday and Thursday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 27. Half-course. PROFESSOR JAMES GEDDES, Boston University. Fee, \$5. Group I.

Analysis and Appreciation of Music. Lectures, reading, and class discussions. Tuesday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning October 2, and a conference meeting once a week. Half-course. PROFESSOR JOHN P.

MARSHALL, Boston University. Fee, \$5. Group I.

Introduction to Philosophy. Lectures, assigned reading, and reports. Tuesday and Thursday, from 4.30 to 6 p.m., at Emerson Hall, Harvard University, beginning February 5, 1924. Half-course, second half-year. PROFESSOR C. I. LEWIS, Harvard University. Fee, \$2.50. Group IV.

Introduction to Psychology. Experimental Facts and Their Application. Tuesday and Thursday, from 4.30 to 6 p.m., at Emerson Hall, Harvard University, beginning September 25. Half-course, first half-year. PROFESSOR HERBERT S. LANGFELD, Harvard University. Fee, \$2.50. Group IV.

SATURDAY COURSES.

Botany: Physiological Botany. Second-year Class. Lectures and laboratory work. Saturday, from 10 a.m. to 12 m., beginning January 26, 1924, at the Botanical Museum, Harvard University. Quarter-course, second half-year. PROFESSOR W. J. V. OSTERHOUT, Harvard University. Fee, \$2.50. Group II.

Geography: Physiography. First-year Class. Lectures and laboratory work. Saturday, from 2 to 4 p.m., at the Rogers Building (491 Boylston Street, Boston), beginning October 6. One-third course, first half-year. PROFESSOR ELIZABETH F. FISHER, Wellesley College. Fee, \$2.50. Group II.

Geology: Historical Geology. Lectures and laboratory work. Saturday, from 2 to 4 p.m., at the Studio Building, 5 Jarvis Street, Cambridge, beginning November 10. One-third course. PROFESSOR GEORGE H. BARTON, Director of the Teachers' School of Science. Fee, \$2.50. Group II.

Geology: Lithology. Lectures and laboratory work. Saturday from 10 a.m. to 12 m., at the Studio Building, 5 Jarvis Street, Cambridge, beginning November 10. One-third course. PROFESSOR GEORGE H. BARTON, Director of the Teachers' School of Science. Fee, \$2.50. Group II.

Zoology: General Zoology. Lectures and laboratory work. Saturday, from 2 to 4 p.m., at the Zoological Laboratory, Harvard University, beginning September 29. Quarter-course, first half-year. PROFESSOR GEORGE H. PARKER, Harvard University. Fee, \$2.50. Group II.

Boston University.

COLLEGE AND EXTENSION COURSES FOR TEACHERS AND OTHERS, 1923-1924.

Saturday and Late Afternoon and Evening Courses (credit courses, leading to the degree of A.B. or S.B. offered by Boston University, College of Liberal Arts, and non-credit courses), during the first semester, September 24 to January 19, 1924, and the second semester, February 2 to June 7. For further information address PROFESSOR A. H. RICE, 688 Boylston St., Boston 17.

Americanization. By MR. WILLIAM WARE LOCKE.

Anglo-Saxon. By MR. MERVYN J. BAILEY.

Architecture. By MR. FRANK CHOUTEAU BROWN.

Drama. By PROFESSOR J. R. TAYLOR and MR. G. M. SNEATH.

English Literature and Composition. By PROFESSOR E. CHARLTON BLACK; PROFESSOR MARSHALL L. PERRIN; PROFESSOR ROBERT M.

GAY of Simmons College, PROFESSOR A. K. BLACK, MR. MERVIN J. CURL, MR. WILLIAM M. TANNER, PROFESSOR WILLIAM L. CORBIN, MR. RALPH W. TAYLOR, MR. G. M. SNEATH.

French. By PROFESSOR SAMUEL M. WAXMAN and MR. ALCIDE DE ANDRIA.

Geology. By MR. JAMES R. MARTIN.

German. By MR. MERVYN J. BAILEY.

Government. By ROY J. HONEYWELL.

History. By PROFESSOR ALEXANDER H. RICE, ASST. PROFESSOR WARREN O. AULT, ASST. PROFESSOR RALPH V. HARLOW.

Latin. By PROFESSOR ALEXANDER H. RICE and PROFESSOR DONALD CAMERON.

Mathematics. By PROFESSOR ROBERT E.

BRUCE, MR. ELMER B. MODE, MR. WILLIAM L. VOSBURGH, MR. JOHN A. MARSH.

Music. By PROFESSOR JOHN P. MARSHALL, MR. R. C. ROBINSON of Wellesley College; MR. PERCY GRAHAM, MR. ALBERT C. SHERMAN, MISS RUTH MYERS.

Physics. By PROFESSOR NORTON A. KENT and MR. L. B. TAYLOR.

Psychology. By MR. EDWARD R. LEWIS.
Sociology. By PROFESSOR ERNEST R. GROVES.

Spanish. By PROFESSOR SAMUEL M. WAXMAN and ASSOCIATE PROFESSOR SALVADOR CORNEJO.

Vocational Guidance. By MR. FREDERICK J. ALLEN.

Franklin Union.

(Established from the Bequest of Benjamin Franklin.)

Evening classes open on Monday evening, October 1, 1923, at 7 p.m. Classes meet from 7 p.m. to 9 p.m., except as otherwise noted, from Monday to Friday inclusive. Saturday Afternoon sections from 2 to 5.30 p.m.

Registration and conferences with instructors on Monday evening, September 24, and Tuesday evening, September 25, at 7 p.m.

Evening instruction is intended to supplement the daily work of men in the trades or industries, and aims to give in a practical way the technical training which can not be readily picked up in the shop.

Regular day classes start October 1st, and consist of intensive instruction for eight months in the school, thirty hours per week, and four months out on the job, under our supervision.

Courses are particularly arranged to enable young men to fit readily and intelligently into the present complex industrial and manufacturing world, and to provide training strong in fundamental principles, underlying modern manufacture and communication.

Tuition: \$225 for the continuous twelve months, payable in installments.

Special day classes meet five days a week, from 9 a.m. to 4 p.m. One may enter at practically any time of the year.

A charge of \$35 per month is made payable in advance. These courses are usually flexible, and every effort is made to fit the training to the industrial needs of the applicant, especially if the man has a disability.

For catalogues and further information, address WALTER B. RUSSELL, Director, 41 Berkeley St., Boston 18, Mass.

EVENING AND SATURDAY AFTER- NOON COURSES.

Industrial Electricity. Three years. Certificate granted. Classroom and laboratory practice. Fees: First year, \$15; Second year, \$18; Third year, \$20. Entrance examination in Arithmetic through fractions.

Practical Electricity. Two years. Certificate granted. Intended primarily for men not actually engaged in the electrical industry who wish to acquire a working knowledge of the science. Fees: First year, \$18; Second year, \$20. Entrance examination in Arithmetic through fractions. (Second year of this course will not open until Oct., 1924.)

Special Electricity. Six months. Two evenings a week. Fee, \$12. For power plant operators.

Special Electricity. Six months, starting January 7, 1924. Two evenings a week. Fee, \$12.

Electric Wiring. Six months, three evenings a week. Fee, \$14. Laboratory deposit,

\$6. Entrance examination in Arithmetic through fractions and decimals.

Electric Wiring (Code Only). Six months, one evening a week. Oct. 2 to December 18. Fee, \$10. January 8 to March 18. Fee, \$10.

Electrical Drafting. Six months, two evenings a week. Starts October 3, 1923, and closes March 21. Fee, \$20.

Saturday Afternoon Electricity. Twenty-three Saturdays, 2 to 5.30 p.m. Opens October 6 and closes March 22. First year, fee \$15. Covers same ground as first year evening course. Second year, fee \$18. Covers same ground as second year evening course. No third year course is given on Saturday afternoon. Pass Card from second year will admit to third-year evening course.

Principles of Telephony. Two years. Certificate granted. Two evenings a week, 7 to 9 p.m. Fee, \$15 per year. Classroom and laboratory practice. Entrance examination, Arithmetic through fractions.

Surveying. Three years. Certificate granted.

FIRST YEAR. Elementary Drafting, Mechanics, Arithmetic, Algebra, Geometry,

and the Fundamentals of Trigonometry. Three evenings a week, starting October 1 and closing March 16. Fee, \$20.

Elementary Surveying Practice. First or second year. Field Practice. Nine Saturday Afternoons, 1.45 to 5.30 p.m., starting March 22, 1924, and closing May 17, 1924. Fee, \$12. Use and adjustment of instruments. Practical surveying problems.

SECOND YEAR. Surveying Calculations and Office Practice. Three evenings a week, starting October 1, and closing March 16. Fee, \$20.

THIRD YEAR. Railroad, Field and Office Practice. Three evenings a week, starting October 1 and closing March 16. Fee, \$20.

Advanced Surveying. Nine Saturday afternoons, 1.45 to 5.30 p.m., starting March 22, 1924, and closing May 17. Fee, \$12.

Structures and Building Construction—Four-Year Course. Certificate granted. Options are given on the Theory of Bridge Design or the Theory of Reinforced Concrete.

FIRST YEAR. Elementary Drafting, Mechanics, Arithmetic, Algebra, Geometry, and the Fundamentals of Trigonometry. Three evenings a week, starting October 1 and closing March 16. Fee, \$20.

SECOND YEAR. Structural Detailing and Applied Mechanics. Three evenings a week, starting October 1 and closing March 21. Fee, \$24.

THIRD YEAR. Structural Design and Applied Mechanics. Three evenings a week, starting October 1 to March 21. Fee, \$24.

FOURTH YEAR. Options. Theory of Bridge Design. Two evenings a week, starting October 3 and closing March 16. Fee, \$15.

Theory of Reinforced Concrete. Two evenings a week, starting October 3 and closing March 16. Fee, \$20.

Industrial Chemistry. Four years. Certificate granted for completion of third year. Three evenings a week. Special emphasis on Laboratory practice and commercial analyses. Fees, \$20 a year; \$5 Laboratory deposit. Starts October 1 and closes March 21.

Pharmacy. Three years. Certificate granted. Three evenings a week. Fees, \$20; \$5 Laboratory deposit.

Mechanism and Marine Design. Two years. A general mechanical course. Certificate granted. Three evenings a week. Fees, \$15. Requirements: Arithmetic and Mechanical Drawing. Starts October 1 and closes March 21.

Mechanical Drawing. Six months, three evenings a week. Fee, \$12.

Advanced Machine Drawing. Six months, two evenings a week. Fee, \$15.

Sheet Metal Drawing. Six months, two evenings a week, starting October 2, and closing March 20, 1924. Fee, \$12.

Ship Design and Calculations. Two years. Certificate granted. Two evenings a week for six months, starting October 3 and closing March 21, 1924. Fee, \$12 each year.

Navigation. Two evenings a week, starting October 3 and closing December 19. Fee, \$10.

Steam Engines and Boilers. Two years. Certificate granted. Two evenings a week for six months, starting October 1 and closing March 20, 1924. Fee, \$15. Second year starts October 1 and closes March 19, 1924. Fee, \$15.

Firing. Three months, two evenings a week, starting October 2 and closing December 18, 1923. Fee, \$10. Second division starting January 4, 1924, and closing March 21, 1924. Fee, \$10.

Heating and Ventilating. Three years. Certificate granted for completion of second year. Two evenings a week, starting October 2 and closing March 20. Fees, \$15, first year; \$20, second year; \$20, third year.

Plan Reading and Architectural Working Drawings. Two years. Two evenings a week, starting October 1, 1923, and closing the week of March 16, 1924. Fees, first year, \$10; second year, \$15.

Architectural Office Practice. Six months. Three evenings a week, starting October 1, 1923, and closing March 21, 1924. Fee, \$25.

Estimating. For Architects and Builders. Six months, two evenings a week, starting October 2 and closing March 20. Fee, \$15.

Building Construction Supervision. Two evenings a week, starting October 1 and closing December 19. Fee, \$12. Second division starts on Jan. 2 and closes on March 19. Fee, \$12. Covers the same ground. Only men with experience will be admitted to these courses.

Sound Proofing and Acoustics. One evening a week, starting October 2 and closing December 18. Fee, \$20.

Practical Science. Six months, three evenings a week. Fee, \$10.

Preparatory Course for the Lowell Institute School. October 1 to May 23, inclusive. Entrance examinations—arithmetic through fractions and decimals, September 24 and 25. Fee, \$25. A second course covering same ground starts Jan. 2, 1924, and closes August 15. Fee, \$25. A course similar to the above, but intended for men who have had drawing, arithmetic, and elementary algebra starts October 2 and closes May 23. Three periods a week. Fee, \$25. Entrance requirements: Arithmetic, and Algebra to Simultaneous Equations.

Special Mathematics and Science. Six months. Three evenings a week. Fee, \$15.

Metallography. Two evenings a week, starting October 2 and closing December 18. Fee, \$25. Both class-room and laboratory practice. A second course covering the same ground starts January 4th and closes March 21st, 1924. Fee, \$25. A Saturday afternoon course starts October 6 and closes March 22. Fee, \$35. A general intensive course in non-ferrous and ferrous metallography and principles of Metallurgy of iron, steels and alloys.

Radio Installation. One evening a week, starting October 5, and closing December 14. Fee, \$12. Laboratory and class-room practice. A second course covering the same ground starts January 4th, and closes March 21, 1924. Fee, \$12.

Automobile Engines. Elementary Evening sections. Two evenings a week for three months. Fee, \$12. Opens October 1, and closes December 19. Second course starting

January 2, 1924, and closing March 21. Fee, \$12. Covers same ground as above.

Self-Starting and Lighting. Three months course, two evenings a week. Fee, \$12. Entrance requirements: Complete familiarity with engines, valves, carburetors and the automobile in general. Starts October 1 and closes December 19, 1923. January course starts January 2 and closes March 21. Three months, two evenings a week. Covers same ground. Fee, \$12.

Saturday Afternoon Sections, Elementary Auto Engines. Three months, starting October 6, and closing December 15. Classes meet from 2 to 5.30 p.m. Fee, \$12. Three months course, starting January 5, 1924, and closing March 22. Classes meet from 2 to 5.30 p.m. Covers same ground as evening or October Saturday afternoon course.

Saturday Afternoon Self-Starting and Lighting. Three months, starting October 6, and closing December 15. Classes meet from 2 to 5.30 p.m. Fee, \$12. Covers same ground as evening course. Three months course starting January 5, 1924, and closing March 22. Classes meet from 2 to 5.30 p.m. Covers same ground as October course.

REGULAR DAY COURSES.

Starting October 1, 1923 — Eight months in school, four on the job.

Classes meet Monday to Friday, inclusive, 9 a.m. to 4 p.m.

Tuition, \$225 for twelve months.

Automobile Repair and Operation. Prepar-

ing for Automechanic and Electrician.

Architectural Drafting. Preparing for Junior Draftsman.

Industrial Chemistry. Preparing for Laboratory Assistant.

Electric Wiring and Maintenance. Preparing for Journeyman Electrician.

Telephone Maintenance. The theoretical foundation for telephone construction and repair work.

Mechanical Drafting. Preparing for Tracer and Detailer.

SPECIAL DAY COURSES.

ENTER AT ANY TIME.

Classes meet Monday to Friday, inclusive, 9 a.m. to 4 p.m.

Automotive. (a) Automechanic. (b) Auto-electrician. (c) Battery and Armature Winder.

Building Construction. (a) Superintendence. (b) Architectural. (c) Structural.

Industrial Chemistry. (a) Manufacturing Chemist. (b) Commercial Analyst. (c) Food and Drug Analyst. (d) Pharmacy.

Electrical. (a) Electrician. (b) Electric Maintenance. (c) Electrical Drafting.

Mechanical Drafting. (a) Machine Design. (b) Tools, Jigs and Fixtures. (c) Sheet Metal.

Steam. (a) Heating and Ventilating. \$35. (b) Practical training for men desiring positions as firemen or stationary engineers. \$9 per week.

Knights of Columbus Evening School.

FREE TO ALL EX-SERVICE MEN.

The primary purpose of the school is to minister to the educational needs of those who were in the service of the United States during the World War, but others will be admitted to certain courses herein indicated, upon payment of moderate tuition fees.

SCHOOL YEAR. The school year consists of two terms of twelve weeks each. The first term begins on October 1, 1923, and continues until December 21, 1923. The second term begins on January 2, 1924, and continues until March 21, 1924. Classes are in session from 7.30 to 9.30 on the first five evenings of each week. No classes will be held upon October 12, November 29-30, February 22.

TUITION. Non-service students may pay the entire tuition fee in advance or make payments in three equal installments to be paid at the beginning of each four week period.

TEXT-BOOKS. The use of all text-books and necessary equipment and supplies is without charge. Text-books may be borrowed for home use upon payment of a deposit covering their actual cost, but must be returned at the end of each term or the deposit will be forfeited.

CERTIFICATES. Certificates of Proficiency will be awarded at the end of each term to students who have satisfactorily completed courses and passed the required examinations.

REGISTRATION. The school office, 199 Massachusetts Avenue, is open for registration during the two weeks preceding the beginning of each term.

COURSES AND SESSIONS.

The following courses are offered to Ex-Service men only:—

Accounting I: Elementary Accounting. Terse review of double entry bookkeeping, use of all books of original entry, taking of

trial balances, making out working sheets, preparing financial statements and profit and loss sheets. Two complete sets of books, similar to those found in actual practice, are written by the students.

Students in this course will be required to attend a two-hour session each week in Commercial Law.

Mondays and Thursdays, Accounting. Wednesdays, Commercial Law. 7.30 to 9.30.

Accounting II: Intermediate Accounting. Use of columnar books, controlling accounts, various kinds of purchase and sales books, loose leaf ledgers, etc. The theory of depreciation, reserve and surplus accounts, capital stock accounts, and the handling of accounts for good will, copyrights, consignments, sinking funds, etc., are emphasized. A complete set of books to illustrate Corporation Accounting will be written in this class.

Students in this course will be required to attend a two-hour session each week in Commercial Law.

Tuesdays and Fridays, Accounting II. Wednesdays, Commercial Law. 7.30 to 9.30.

Accounting III: Advanced Accounting. Consideration of miscellaneous advanced accounting topics, such as branch house and agency accounting, realization and liquidation statements, actuarial problems, railroad, banking and brokerage accounting, consolidated balance sheets, partnership liquidation, sinking fund and annuity computations, foreign exchange, depreciation, depletion, amortization; mergers and combinations, trustee and fiduciary accounting.

Students in this course will be required to attend a two-hour session each week in Income Tax Accounting.

Mondays and Wednesdays, Accounting III. Fridays, Accounting IIIA. 7.30 to 9.30.

Accounting IIIA: Income Tax Accounting. Explanation of federal and state income tax laws. Theory of the taxes. Explanation of individual, partnership, fiduciary and corporation tax returns. Writing of actual returns. Special emphasis upon corporation income tax and excess profits. Taxes. Part I. Individual and partnership income tax. Part 2. Corporation income tax. Part 3. State income tax. Discussion of capital stock and inheritance taxes.

Fridays, 7.30 to 9.30.

Accounting IV: Auditing. Various methods of making an audit, the duties of junior and senior accountant and of Certified Public Accountant, methods of checking bank statements against cash books, and checking various other books, use of tact and diplomacy in handling clients and methods of detecting defalcations, the benefits and disadvantages of periodic and annual audits, examinations for the purpose of suggesting improvement and of discovering defects in existing systems. Theory of Cost Accounting and system installation.

Students in this course will be required to attend a two-hour session each week in advanced Commercial Law.

Wednesdays and Fridays, Auditing. Mondays, Commercial Law. 7.30 to 9.30.

Accounting V: C. P. A. Problems. Preparation for Certified Public Accounting examination, brief review of practical and theoretical accounting and auditing, as well as consideration of the more important topics of commercial law. Sample examinations from the various states will be considered. Students will be given C. P. A. problems to work out and there will be a general discus-

sion of questions likely to be asked in examination.

Students in this course will be required to attend a two-hour session each week in Accountancy Law.

Mondays and Fridays, C. P. A. Problems. Wednesdays, Accountancy Law. 7.30 to 9.30.

Bookkeeping. Principles and practice of bookkeeping. Business and bank forms; principles of debit and credit, books of original entry, journal, cash book, sales book, purchase journal, ledger, etc., practical exercises in opening and closing books, changing accounts from single to double entry, trial balances, statements, etc.

Students in this course will be required to attend a two-hour session each week in Business English and Business Arithmetic.

Mondays and Wednesdays, Bookkeeping. Fridays, Business English and Business Arithmetic. 7.30 to 9.30.

Business Administration. Essentials of marketing, banking, credit, advertising, foreign trade, foreign exchange, real estate, insurance, office and factory systems, financial and fiscal statements, investments and business organizations, and their control.

Mondays, Tuesdays and Thursdays. 7.30 to 9.30.

Business Arithmetic. Specific arithmetical requirements of present day business operations. Business fractions and decimals, review of percentage, specific emphasis on everyday problems.

Mondays, Wednesdays and Fridays. 7.30 to 8.30.

Business English. Training in use of clear, concise, forceful Business English, oral and written. Business phrases and forms, letters of general and specific types.

Mondays, Wednesdays and Fridays. 8.30 to 9.30.

Civil Service. Special preparation for those desiring to take city, state or federal civil service examination. The study of such parts of the various elementary subjects as are essential to all civil service examinations and in addition specific training in type problems similar to those given in past examinations.

Mondays, Wednesdays and Fridays. 7.30 to 9.30.

Commercial Law. Fundamental principles of Commercial Law. Contracts and principles of legal rights and limitations, property sales, credits and loans, negotiable instruments, agency, bailment, partnerships and corporations, insurance, courts and their jurisdiction.

Tuesdays and Thursdays. 7.30 to 9.30.

Public Speaking. Thought analysis and expression, development of poise, self-confidence and ability to use effective English. Underlying principles and methods, specific training in body and voice control, speech building and making, debating and argumentation.

Wednesdays and Fridays. 7.30 to 9.30.

Salesmanship. Principles and practice of modern sales methods. Ethics and principles, elements of business psychology, buying motives, interviews, character analysis, development of personality, selling by mail,

sales management, etc. Selling demonstrations by class members and talks by successful salesmen.

Mondays, Tuesdays and Thursdays. 7.30 to 9.30.

Shorthand. Phonetics, word and sentence transcription. Dictation for speed and accuracy, intensive practice in business, newspaper and legal work.

Mondays, Wednesdays and Fridays. Shorthand I, 7.30 to 8.30. Shorthand II, 8.30 to 9.30.

Typewriting. System of touch typewriting. Study of the care and use of the parts of the machine, correct method of fingering the keyboard, exercise drill on words, sentences, paragraphs and business correspondence.

Mondays, Wednesdays and Fridays. Typewriting II, 7.30 to 8.30. Typewriting I, 8.30 to 9.30.

The following courses are open to Ex-Service men without cost and to others upon payment of the required tuition fee.

Auto Maintenance and Repair. Theory and practice. Engines, carburetion, battery and magneto ignition, starting and lighting, clutches, transmission, universal joint and rear axle assembly, front axle and steering gear, lubrication and cooling, chassis and running gear, machine shop bench work, and trouble shooting.

Classes will alternate weekly as follows:—Class I. Monday, Wednesday, Friday of the first week, and Tuesday and Thursday of the next week. Class II. Reverse of Class I. 7.30 to 9.30. Tuition fee, \$18 per term.

Blue Print Reading. The reading of plans and blue prints. Underlying principles of mechanical drawing, drafting conventions, practice in the interpretation of drawings, estimating and layout.

Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$12 per term.

Commercial Art. Principles and methods of commercial painting, designing and illustration. The use of tools and materials, geometric construction of letters, colors and color combination; arrangement, embellishment, designing and illustrating of manufactured articles, show cards, posters, newspaper and magazine advertisements and book covers.

Tuesdays, Thursdays and Fridays. 7.30 to 9.30. Tuition fee, \$15 per term.

Mechanical Drawing. Essential geometric construction, freehand sketching, lettering, use of instruments, orthographic projections, section drawing, tracing, etc.

Class I. Mondays, Tuesdays and Thursdays. 7.30 to 9.30. Tuition fee, \$15 per term.

Radio. Theory and practice of radio telegraphy in preparation for the position of radio operator. Codes, electric currents, wave lengths, construction and operation of sounder and receiver, magnetic fields, etc.

Mondays, Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$18 per term.

Vulcanizing. This course will be conducted in three terms each consisting of eight weeks or approximately 48 hours. Classes will be formed on the following dates: Oct. 2, Nov. 27, Jan. 29.

Methods of repairing various types of tubes and casings. Use of vulcanizing equipment in repair of tubes, fabric and cord tires.

Mondays, Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$15 per term.

Welding. Study of gases used and development of skill in handling the apparatus. Practical welding of sheet metal, cast iron, brass, aluminum; brazing malleable iron and cutting.

Mondays, Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$18 per term.

Lowell Institute Free Evening School.

UNDER THE AUSPICES OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

The Trustee of the Lowell Institute has established, under the auspices of the Massachusetts Institute of Technology, a Free Evening School, comprising at present three Courses, a Mechanical, an Electrical, and a Buildings Course, each extending over two years.

THE COURSES OF INSTRUCTION. — These Courses are intended to bring the systematic study of applied science within the reach of young men who are following industrial pursuits and desire to fit themselves for higher positions, but are unable to attend Courses during the day. The subjects included in the Courses are as follows:

First-year Mechanical and Electrical Courses. Mathematics; Physics and Elementary Electricity; Elements of Mechanism, and Drawing.

Second-year Mechanical Course. Elements of Thermodynamics, the Steam-engine and Boilers; Valve-gears; Applied Mechanics; Hydraulics; Testing Laboratory; Steam and Hydraulic Laboratory; Mechanism and Machine Design.

Second-year Electrical Course. Elements of Thermodynamics, the Steam-engine and Boilers; Valve-gears; Steam Laboratory;

Applied Electricity, I; Applied Electricity, II; Electrical Testing Laboratory; and Laboratory of Dynamo Electric Machinery.

First-year Buildings Course. Mathematics; Physics and Elementary Electricity; Elements of Mechanism and Drawing; Structural Mechanics and Graphic Statics; Steam and Hydraulic Machinery; and Heating and Ventilation.

Second Year. Materials and Testing Materials; Structural Design; Foundations and Building Construction; Electric Machinery and Electrical Laboratory; Electric Wiring

and Lighting; Steam Laboratory; and Building Laws, Contracts, Sanitation, etc.

Those who complete satisfactorily the required Courses of the two years and pass the examinations are given Certificates. The present school year will begin October 1, 1923. Attendance from 7.15 to 9.15 for three or four evenings a week is required, in addition to outside study.

REQUIREMENTS FOR ADMISSION. To be admitted to the first-year course, the applicant must be at least eighteen years of age and pass satisfactorily entrance examinations in Arithmetic (including the Metric System),

Elementary Algebra, Plane Geometry, and Mechanical Drawing. These examinations may be, in a measure, of a competitive nature, and considerable weight will be attached to the applicant's occupation and practical experience. The courses are open only to those who are ambitious and willing to study.

A circular giving detailed information regarding the nature of the entrance examinations and other requirements may be obtained by sending a stamped, addressed envelope to the Director, PROFESSOR CHARLES F. PARK, Massachusetts Institute of Technology, Cambridge.

Northeastern University.

BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION.

Catalogues may be obtained by addressing THE SECRETARY, Northeastern University, 316 Huntington Ave., Boston 17, Mass.

RESIDENT SCHOOLS.

The following schools are conducted in Boston and in divisions and branches in Young Men's Christian Association in other cities as indicated below:—

DAY SCHOOLS.

School of Engineering. Four-year courses in Civil, Mechanical, Electrical, and Chemical Engineering, leading to the degree of Bachelor of Civil, Mechanical, Electrical, and Chemical Engineering. Conducted in co-operation with engineering firms. Students earn while learning. Work conducted at Boston.

School of Business Administration. Four-year course in Business Administration leading to the degree of Bachelor of Business Administration. Students may specialize in Industrial Management, Marketing, Finance, and Accounting. A two-year course leading to the Certificate of Proficiency. Work conducted at Boston.

EVENING SCHOOLS.

School of Law. (Co-educational.) Four-year course leading to the degree of Bachelor of Laws. Preparation for Bar Examinations and practice. High scholastic standards. A limited number of mature special students, not candidates for degree, admitted each year. Work conducted at Boston, and in Divisions at Worcester, Springfield, and Providence.

School of Commerce and Finance. (Co-educational.) Four-year courses in Professional Accounting and Business Administration, with specialization in merchandising, of Commercial Science. Special two-year courses for those desiring intensive specialization. Work conducted at Boston and in the Divisions and Branches at Worcester, Springfield, Providence, Bridgeport, New Haven, Lynn and Malden.

NON-COLLEGIATE SCHOOLS.

Evening Polytechnic School. Three-year courses in Civil, Mechanical, Electrical, Chemical, Structural, Industrial, and Automotive Engineering leading to a diploma. Work conducted at Boston and in the Divisions at Worcester, Springfield, New Haven, and Bridgeport. In the Divisions the school is known as the Evening Engineering Institute.

Northeastern Preparatory School. Courses in usual high school subjects leading to a diploma. Three sixteen-week terms each year. It is possible for students to meet college-entrance requirements in from three to five years. Work conducted at Boston and in Divisions at Worcester, New Haven and Providence.

Northeastern Automotive School. Courses in all phases of Automotive Industry with special instruction for owners, salesmen, mechanics, and chauffeurs.

Vocational Institute. Courses offered in Blueprint Reading, Public Speaking, Practical Trade Mathematics, Mechanical Drawing, Estimating, Civil Service, English for Foreigners, etc.

Simmons College.

For application forms address THE SECRETARY, Simmons College, 300 The Fenway, Boston 17, Mass.

All courses are given at the main College building, 300 The Fenway, on Saturday mornings, except the course in the Appreciation of Art, which is given at the Boston Museum of Fine Arts on the days indicated.

Exercises are omitted on legal and College holidays.

College credit of one point for each course except the Appreciation of Art is given to those offering the equivalent of the entrance requirements; for the course in the Appreciation of Art three points are given.

Clothing A. Dressmaking. This is a short course for teachers of clothing which offers instruction in the use of patterns and the making of waists, skirts, and dresses. Either old or new materials may be used. MISS DAVIS. Open to applicants familiar with the processes of plain sewing. Two hours of outside work are required each week. From 9.15 to 11.45. During the first term, beginning September 29, 1923. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing B. Millinery. A general and practical course for teachers of clothing, including the fitting, making, and trimming of hats, together with a consideration of materials, new and old. MISS WILSON. Open to applicants familiar with the processes of plain sewing. Two hours of outside work are required each week. From 9.15 to 11.45. During the first term, beginning September 29, 1923. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing C. Textiles. A practical course designed to help the teacher who wishes to interest her pupils in the wise choice of garments and materials. ASSOCIATE PROFESSOR SPOONER. Two hours of outside work are required each week. From 9.15 to 10.45. During the first term, beginning September 29, 1923. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing D. Dressmaking. A course similar to Clothing A. MISS DAVIS. Open to applicants familiar with the processes of plain sewing. Two hours of outside work are required each week. From 9.15 to 11.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing E. Millinery. A course similar to Clothing B, but with special consideration of mid-season and spring millinery. MISS WILSON. Open to applicants familiar with the processes of plain sewing. Two hours of outside work are required each week. From 9.15 to 11.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing H. Textiles. A course similar to Clothing C. ASSOCIATE PROFESSOR SPOONER. Two hours of outside work are required each week. From 9.15 to 10.45. During the

second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Design A. Costume Designing. An elementary course in the principles of design and color, and their application to dress. MRS. LA FORGE. Two hours of outside work are required each week. From 9.15 to 10.45. During the first term, beginning September 29, 1923. Tuition fee, \$10; laboratory fee, \$1 in addition.

Design B. House Decoration. The theory and practice of house decoration, with definite problems relating to design and cost. MRS. LA FORGE. Two hours of outside work are required each week. From 9.15 to 10.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Dietetics D. A brief non-technical treatment of the fundamental principles of human nutrition, with special application to the problems of the teacher. MISS BISSELL. Two hours of outside work are required each week. From 9.15 to 10.45. During the second term, beginning January 5, 1924. Tuition fee, \$5.

Foods C. This course is planned to meet the needs of those who are interested in home cookery. MISS BISSELL. Two hours of outside work are required each week. From 9.15 to 11.45. During the first term, beginning September 29, 1923. Tuition fee, \$10; laboratory fee, \$5 in addition.

Foods E. A course for teachers. Laboratory work is arranged on the meal plan. MISS DIKE. Two hours of outside work are required each week. From 9.15 to 11.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$5 in addition.

Art 13. Appreciation of Art. A critical analysis of architecture, sculpture, painting, and the minor arts; their purpose, development, and interdependence. The lectures are illustrated by lantern slides, charts, photographs, and color prints, and by study of objects in the Museum; reading is assigned, and at the conferences informal discussions are held. MISS MORSE. Mondays, Tuesdays, Thursdays, and Fridays, from 3.30 to 4.20, beginning Monday, March 24, 1924, at the Boston Museum of Fine Arts. During the third term beginning March 24, 1924. Tuition fee, \$20.

Trade Union College.

UNDER THE AUSPICES OF

THE BOSTON CENTRAL LABOR UNION.

The Trade Union College was established by the Boston Central Labor Union in January, 1919. Its aim is to serve the organized wage-earners in their effort to secure self-betterment through progressive social and industrial policies.

Classes are held in the High School of Practical Arts, corner of Greenville and Winthrop Streets, Roxbury (near Dudley Street Terminal).

Each course will pursue one subject under one instructor through 24 weekly meetings. The fee for each course of 24 lectures will be \$6, payable at the first meeting of the course. If preferred, however, the tuition fee may be paid in two instalments: \$3 in October and \$3 in January.

The classes will meet one evening a week from 8 to 10 o'clock, the first hour usually being devoted to a presentation of the subject by the instructor, and the second hour to a general discussion by the class.

For further information apply to Room 634, Little Building, corner of Boylston and Tremont Streets. (Telephone: Beach 5251.)

REGULAR COURSES.

1. **Economics.** Friday Evenings, October 19, 1923, to April 4, 1924. Instructor to be announced later. In this course a brief consideration of the origin and history of modern economic institutions and theories will be followed by a descriptive study of the more important features of such institutions and theories today. Critical appraisal and discussion of some leading reform programs will be included.

2. **Politics.** Wednesday Evenings, October 17, 1923, to April 2, 1924. PHILLIPS BRADLEY, Assistant Professor of History, Wellesley College. This course will deal briefly with the origin, growth and operation of political parties in the United States. Such problems as the working of the initiative, referendum, and recall, the city manager plan, the courts and industrial disputes, the trusts and combinations in restraint of trade will be considered as aspects of our present political system.

3. **Literature.** Wednesday Evenings, October 17, 1923, to April 2, 1924. H. W. L. DANA, formerly Assistant Professor of Comparative Literature, Columbia University. These lectures will give a survey of the chief movements of European and American literature during the last hundred years. The corresponding movements in art and music will also be discussed and the lectures will be illustrated by stereopticon pictures and by occasional musical selections.

4. **Public Speaking.** Friday Evenings, October 19, 1923, to April 4, 1924. NORMAN BROMFIELD CAWLEY, formerly Instructor in Public Speaking, Harvard University. This course aims to develop the student first in good speaking form and second in the power to assist—both as chairman and otherwise—in the conduct of deliberative meetings.

5. **Discussion.** Friday Evenings, October 19, 1923, to April 4, 1924. ALFRED DWIGHT SHEFFIELD, Associate Professor of Rhetoric, Wellesley College. A continuation course in

the conduct of group discussion for students who have taken the regular discussion course in former years.

OTHER COURSES may be added later such as classes arranged by particular industrial groups to study the problems of their crafts in relation to the larger aspects of their industries.

CONSULTING LECTURERS.

Special lectures, to be given during the educational hours of any Trade Union, can be arranged for through the College. The following tentative list of subjects and speakers will indicate the sort of lectures that might profitably be given. Other names will be furnished upon demand.

Law and Legislation: Supreme Decisions as Affecting Labor. Injunctions: A Weapon against Labor: Labor's Defense. Pending Legislation For and Against Labor. ROSCOE POUND, Dean of Harvard Law School. FELIX FRANKFURTER, Professor of Law, Harvard University. CHARLES J. HODSDON, Legislative Agent of the Massachusetts State Branch, A. F. of L.

Negotiation and Arbitration: A "Living Wage" and a "Fair Wage" in Labor Controversies. When to Strike and When to Arbitrate. WILLIAM Z. RIPLEY, Professor of Economics, Harvard University. FRANK H. MCCARTHY, New England Organizer of American Federation of Labor. STUART CHASE, of the Labor Bureau, Inc. ROBERT FECHNER, International Association of Machinists.

Labor and Finance: Credit Unions and Banks. Co-operatives: Consumers' and Producers'. JOHN GRAHAM BROOKS, President of the National Consumers' League. ALLYN R. YOUNG, Professor of Economics, Harvard University. O. M. W. SPRAGUE, Professor of Banking and Finance, Harvard University. HENRY R. MUSSEY, Professor of Economics, Wellesley College. SARA H. STITES, Professor of Economics, Simmons College.

Young Men's Catholic Association.

Classes are open to Men and Women without restrictions as to age, creed, or occupation. A catalogue describing all the courses in detail may be had by applying to THE SECRETARY, JOSEPH H. FARREN, 41 East Newton Street, Boston 18, Mass.

LIST OF EVENING COURSES.

Accounting. Cost of tuition, \$75 per year, including all material and supplies. Class in Constructive Accounting meets Monday evening; Class in Advanced Accounting I, Wednesday evening; Class in Advanced Accounting II, Friday evening.

Cost Accounting. Cost of tuition, \$75 per year, including all material and supplies. One evening a week. Class meets Tuesday evenings.

Advertising and Salesmanship. Two evenings a week. Cost of tuition, including books and supplies, \$20. Class meets Monday and Friday evenings.

Bookkeeping (Elementary). Two evenings a week. Cost of tuition, including books and material, \$20. Class meets Tuesday and Thursday evenings.

Civil Service. Two evenings a week. Cost of tuition, including books and supplies, \$15. Class meets Wednesday and Friday evenings.

Commercial Law. Elementary class meets Wednesday evenings. Cost of tuition, including books, \$20. Second year class meets Friday evenings. Cost of tuition, including books, \$30. Third year class meets Monday evenings. Cost of tuition, including books, \$30.

Commercial Spanish. Two evenings a week. Cost of tuition, including books, \$15. Class meets Wednesday and Friday evenings.

Elocution and Public Speaking. One evening a week. Cost of tuition, including books, \$15. Class meets Friday evenings.

English for Business. One evening a week. Cost of tuition, including books and supplies, \$10. Class meets Wednesday evenings.

Every Day English. One evening a week. Cost of tuition, including books and supplies, \$10. Class meets Thursday evenings.

French. Two evenings a week. Cost of tuition, including books, \$15. Class meets Monday and Friday evenings.

Grammar School Course. Two evenings a week. Cost of tuition, including books and supplies, \$15. Class meets Wednesday and Friday evenings.

Latin. (Elementary and Advanced.) Two evenings a week. Cost of tuition, including books, \$15. Class meets Tuesday and Thursday evenings.

Mathematics, — Algebra and Geometry. Two evenings a week. Cost of tuition, including all books, \$10. Class meets Monday and Wednesday evenings.

Penmanship. One evening a week. Cost of tuition, including books and supplies, \$5. Class meets Wednesday evenings.

Philosophy. One evening a week. Cost of tuition, including books, \$10. Class meets Monday evenings.

Phonography, — Elementary, Intermediate and Advanced. Two evenings a week. Cost of tuition, including books and supplies, \$15. Classes meet Tuesday and Friday evenings.

Real Estate. Two evenings a week. Cost of tuition, \$15. Class meets Tuesday and Thursday evenings.

Social Service. One evening a week. Cost of tuition, \$5. Class meets Thursday evenings.

Spanish. (Elementary and Advanced.) Two evenings a week. Cost of tuition, including books, \$15. Class meets Wednesday and Friday evenings.

Typewriting. (Elementary and Advanced.) Two evenings a week. Cost of tuition, including books and supplies, \$15. Class meets Tuesday and Friday evenings.

Fr. Lyons's Course. One evening a week. Cost of tuition, \$5. Class meets Wednesday evenings.

Special catalogues are issued on Accounting, Cost Accounting, Civil Service, Grammar School Course, Social Service, and Fr. Lyons's Course, which will be sent on request.

Hours of Service Throughout the Library System.

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BRANCH LIBRARIES.

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Roslindale	9 to 9	Closed	
Roxbury	9 to 9	2 to	9 ²
Roxbury Crossing	2 to 9 ³	2 to 6	7 to 9 ²
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South End	9 to 9	12 to	9 ²
Tyler Street	2 to 9	2 to 6	7 to 9 ²
Upham's Corner	9 to 9	2 to	9 ²
Warren Street	9 to 9	2 to	9 ²
West End	9 to 10 ⁵	12 to	10 ⁴
West Roxbury	9 to 9	Closed	

¹ Closed at 9 P.M. from June 15 to September 15.

² Open Sundays from November to April only.

³ Closed from 6 to 7 P.M.

⁴ Opens at 2 P.M. from May to October Closed at 9 P.M. during June, July, August and September.

⁵ Closed at 9 P.M. during June, July, August and September.

Publications of The Library.

The Central Library.

The Boston Public Library: a Condensed Guide to its use. Free
 How to Find and Procure a Book in the Public Library of the City of Boston. Free
 Weekly List of New Books. Free; not sent by mail
 Quarterly Bulletin. Fourth Series. Free; by mail, .04
 Annual Reports. Free; by mail, .07
 History of the Public Library, by H. G. Wadlin. 1.50; by mail, 1.70
 Domestic Science, 1911. .10; by mail, .14
 Fairy Tales and Folk Stories. .10; by mail, .13
 Books for Boys and Girls. Second edition. Revised. 1913. .05; by mail, .09
 Latin Version of 1493 of the First Letter of Columbus on the Discovery of America. With a new translation. 1890. .50; by mail, .53
 Books in raised type for the Blind. 1894. .50
 German Fiction. 1905. .10; by mail, .18
 Italian Fiction. 1901. .10; by mail, .15
 Libri Italiani Moderni. 1922. .10; by mail, .14
 Modern Ireland. .10; by mail, .15
 Social Reform. 1898. .05; by mail, .09
 Architecture, Construction, Decoration. New edition. 1914. 1.00; Postage extra; Wt., 3 lbs.
 Bibliography of the Anthropology and Ethnology of Europe. 1899. .50; by mail, .56
 Historical Manuscripts in the Public Library. [Texts.] Nos. 1-5. 1900-04. For exchange only
 Index of Pictures and Plans of Library Buildings. 1899. .10; by mail, .13
 Chronological Index to Historical Fiction. 3d edition. In Bulletin from Jan., 1892, to Jan., 1896.
 Economics: selected works in the English language. In Monthly Bulletin, vol. 9, no. 3. 1904.
 Fine and Decorative Arts: books in English suitable for small public libraries. In Monthly Bulletin, vol. 8, no. 12. 1903.
 Housing. 1918. Free
 Memoranda of Lieut. Col. Eld, 1779 and 1780. Original Letters of Earl Percy, 1774-1778. In Bulletin no. 87. 1892.
 Memorandums made in a tour to the Eastern States, 1797, by Robert Gilmor. In Bulletin no. 88. 1892.
 A List of Books forming the Gift of Louise Chandler Moulton.
 Graded Lists of Books for Children's Reading.
 A Guide to Serial Publications. Part 1, 2.

Catalogues of Special Collections.

John Adams Library. Catalogue. 1917. 1.00; by mail, 1.11
 Allen A. Brown Collection of Music. Catalogue. 1908-16. Four volumes in thirteen parts, large quarto, weight, 22 lbs. 10.00
 Allen A. Brown Collection of Books relating to the Stage. Catalogue. One volume, octavo, weight, 4 lbs. 2.50
 Barton Library. Catalogue (complete). 1888. 5.00
 Part 1. Shakespeare Collection. 1880. 3.00
 Part 2. Miscellaneous. 1888. 3.00
 Chamberlain Collection of Autographs. Brief description with portrait. 1897. Also Supplement: Text of four Great American documents. 1898.
 Codman Collection of Landscape Gardening and Works on Forestry. 1899. .10; by mail, .13
 Galatea Collection. Catalogue. 1898. .15; by mail, .18
 John A. Lewis Library of Early New England Books. Catalogue. In Bulletin no. 89. 1892.

Prince Library. Catalogue. 1870.
 Thayer Library. Catalogue. In Bulletin no. 100. 1895.
 Ticknor Catalogue of Spanish and Portuguese Books. 1879. In sheets. 5.00

Special Bibliographies.

The numbers here omitted are out of print.

- No. 5. Bibliography of Special Subjects. In Bulletin no. 80. 1890. .05; by mail, .10
 No. 6. Bibliography of the Official Publications of the Continental Congress, 1774-1789. 1888. .50; by mail, .53
 No. 8. Higher Education of Women. 1897. .10; by mail, .13
 No. 9. Higher Education of Women. Supplement no. 1. 1905. .10; by mail, .13
 No. 10. History and Art of Printing. .15; by mail, .20

Brief Reading Lists.

FREE TO CARD-HOLDERS ON APPLICATION.

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The numbers here omitted are out of print.

- No. 1. National Defense, Military and Naval Science and Law. (Third edition, 1917.)
 No. 4. Commercial Relations of South America, principally with the United States. 1918.
 No. 6. Freedom of the Seas.
 No. 7. League of Nations. (Third edition. 1919.)
 No. 8. Racial and Territorial Problems Involved in the Settlement of Peace. 1919.
 No. 9. Occupations. Second edition. 1919.
 No. 10. Fiction in Spanish. 1919.
 No. 12. Americanization. 1919.
 No. 13. Industrial Problems. 1919.
 No. 14. One-act Plays in English, published since 1900. Second edition. 1921.
 No. 15. The Pilgrims of Plymouth. Second edition. 1920.
 No. 16. New England. 1920.
 No. 17. Presidential Elections. 1920.
 No. 18. Nature Studies. Plant and Animal Life. 1921.
 No. 19. Dante. 1921.
 No. 21. Disarmament and Substitutes for War.
 No. 22. The United States and Japan.
 No. 23. Christmas.
 No. 24. Project Method in Education. Second edition.
 No. 25. Health and Hygiene.
 No. 26. British and American Longer Plays. 1900-23.

Other Publications.

Boston Philatelic Society. Catalogue of Books on Philately in the Public Library. By mail, .05
 Genealogies and Estates of Charlestown, 1629-1818. By T. B. Wyman. 2 v. 1879. 8.00
 Journal of the Quebec Expedition, 1775. 1886. Journals, 1776 to 1783. 1887. By Henry Dearborn. Each, .75; by mail, .77
 Map of Old Boston, compiled from the Book of Possessions. By George Lamb. 1880. 5.00
 Works of Anne Bradstreet in prose and verse. Edited by John Harvard Ellis. 1867. 10.00
 Benton Family Genealogy. 6.00

Branches.

Finding List of Books Common to the Branches. .10

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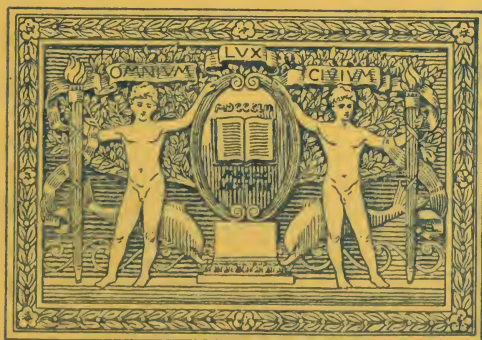
OF THE

CITY OF BOSTON

ISSUED QUARTERLY

FOURTH SERIES, Vol. V, No. 4.

OCTOBER - DECEMBER, 1923.



BOSTON

PUBLISHED BY THE TRUSTEES

1923



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SOUTH BOSTON BRANCH, 372 Broad-
way. *SOUTH Boston* 0180

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CITY POINT BRANCH, Broadway, near
H St.

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WEST ROXBURY BRANCH, Centre, near
Mt. Vernon St. *PARKway* 3147 *W*

ROSLINDALE BRANCH, Washington,
cor. Ashland St. *PARKway* 2343 *W*

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BRIGHTON BRANCH, Academy Hill
Road. *BRiGhton* 0820

ALLSTON BRANCH, 138 Brighton Ave.

FANEUIL BRANCH, 100 Brooks Street.

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Sq., cor. Monument Ave.

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DORCHESTER BRANCH, Arcadia, cor.
Adams St. *DOR.* 0160

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UPHAM'S CORNER BRANCH, Columbia
Road, cor. Bird St. *DOR.* 9629 *R*

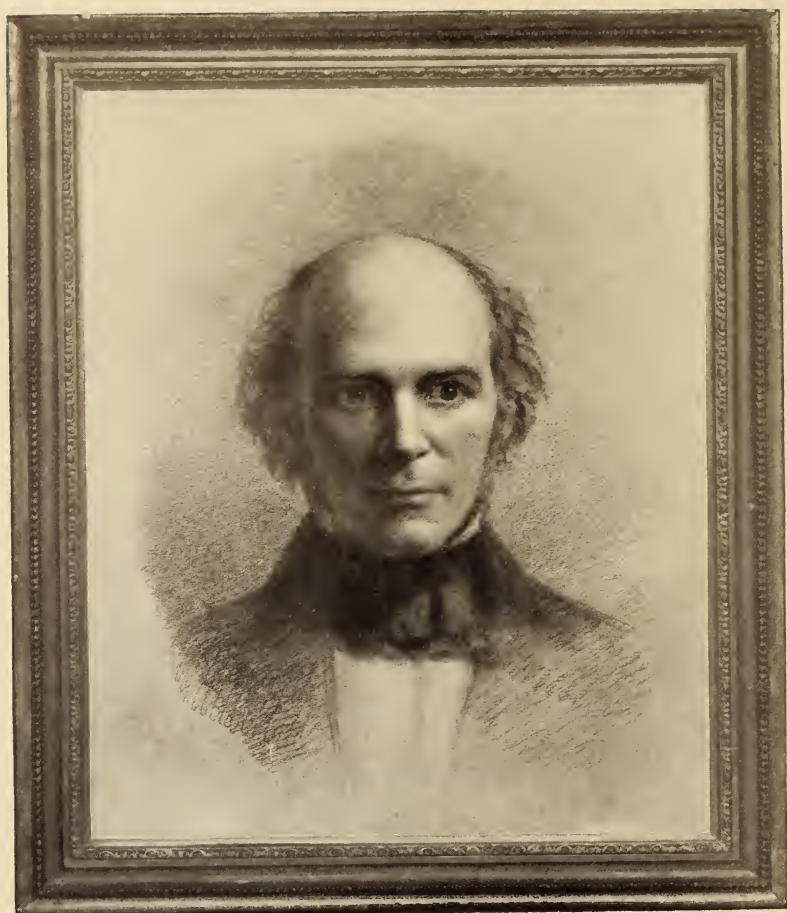
LOWER MILLS BRANCH, Washington,
cor. Richmond Street.

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The numbers of the telephones at Central and the Branches, are given above, and the public is invited to call on the Library for information on any reasonable subject.
The Hours of Service at the Central and Branch Libraries are tabulated on the third page of this cover.



THEODORE PARKER
AFTER A PORTRAIT IN CRAYON BY SETH CHENEY.

THE BULLETIN OF The Boston Public Library.

FOURTH SERIES
VOLUME FIVE

October – December, 1923.

No. 4

PUBLISHED BY THE TRUSTEES FOR FREE DISTRIBUTION. BY MAIL, TWENTY-FIVE CENTS PER ANNUM.

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THE PARKER LIBRARY.

There is no collection of books in the Public Library to which greater personal interest attaches, than that formed by Theodore Parker and bequeathed by him to the City in 1860. It is the record of a tireless student, eager for knowledge in any and every direction that would help him to understand and serve his kind.

Theodore Parker was born in Lexington, 24 August, 1810, the eleventh and youngest child of John and Hannah (Stearns) Parker, and grandson of that Capt. John Parker who commanded the Minute Men of Lexington on the nineteenth of April, 1775. John Parker was a farmer, but he was so much more attached to the carpenter shop on the place, than he was to hoeing and weeding, that he left most of the farm work to his sons, with the result that the financial resources of the Parker family were quite limited. Theodore inherited from his father, who was a wide reader of serious books, those scholarly tastes and habits which were early formed and continuously followed throughout his life. Mrs. Parker, though not given to any particular interest in formal creeds, bequeathed to her youngest son a deeply religious nature, and with these two strains there was combined a happy and buoyant, though sensitive temperament upon which the natural beauty with which his country life surrounded him, made an ine-

radicable impression. His sense of humor came early into play, and he had an unusual gift of mimicry which, in the main, seems to have been reserved for the edification of his close friends in his own study.

The boy's early educational opportunities were confined to a few terms at the village school and one at the Lexington Academy in 1826. Dissatisfied with what he had accomplished, he went one day to Cambridge, without his father's knowledge, took the Harvard entrance examinations and passed them. He followed, at home, all the required studies of a four years' course, going to Cambridge for examinations only, and performing at the same time his share of the farm work. This arrangement, coupled with the fact that he had paid no tuition fees, rendered him ineligible to the A.B. degree, although it was later offered on condition that he pay the four years' fees. This he could not afford, but the university conferred the honorary degree of A.M. upon him in 1840.

For several years after completing his prescribed studies (1827-1834) he taught school in some of the surrounding towns, devoting most of his otherwise unoccupied time to further study. His knowledge of the classics had begun at about the age of seven, when he became absorbed in translations of Homer and Plutarch, and during the latter part of his teaching years he familiarized himself with most of the great Greek authors, achieved a reading and speaking knowledge of French and German, and made a brave start in Hebrew. He had had from boyhood a ravenous appetite for poetry and began very early to write poems himself. Until 1831 he spent his summers in labor on his father's farm, and out of his slender earnings paid a man to take his place there during term time. This left him with a few dollars on hand each month to be spent for books. Clothes did not interest him in the least, although there is evidence that he was sometimes more conscious of their sartorial inadequacy than he realized. He had been a very attractive child, but in his maturer years he was rather awkward, shy and self-conscious — circumstances which only emphasize the force of the personality which rendered these shortcomings insignificant. Hard study, mental perturbations, lack of exercise — a diversion so necessary to a young man of his early habits — and loneliness led him seriously to overwork and very possibly gave the first impulse to those seeds of disease which came to him by inheritance and to which he paid little attention until the day of help had passed.

Theodore Parker had been convinced for some time that he wanted to become a minister, and by April, 1834, he had laid by enough money to enter the Divinity School at Cambridge, and he joined the junior class there in its second term. A few months before he had become engaged to Miss Lydia D. Cabot, the only daughter of John Cabot of Newton, who, from first to last, stood staunchly by his side with full sympathy and understanding.

Mr. Chadwick says that Parker's stay in the Divinity School was signalized, among other things, by his extraordinary avocational pursuits. "To the languages before studied he added Italian, Portuguese, Dutch, Icelandic, Chaldaic, Persian, Coptic, Arabic, and made attempts upon some others, Swedish, Danish and modern Greek," and he wrote much poetry — the best of it perhaps very second-rate, but indicative of the respite which he thus found from translating German theological works. It is evident that Parker left the Divinity School possessed of an almost fabulous amount of undigested and in a manner unrelated knowledge. If he had not been blessed with an extraordinary memory, it is difficult to see how order could have been brought out of confusion; but his power to call to mind practically everything that he had ever read on any subject helped him to classify and coordinate seemingly isolated facts, and gradually to crystallize his own opinions and beliefs.

For a year Mr. Parker preached as a "candidate" in several parishes, and at the end of that time would have been welcome as a pastor in any one of them. He chose the pulpit in West Roxbury as that most suited to his ability and to his needs, and there he was ordained in June, 1837, two months after his marriage to Miss Cabot. The subsequent events in Parker's life are too well known to be rehearsed here in detail. All the controversy that raged about him he answered in a letter to George Ripley, written during the last weeks of his life: "I never fought for myself, nor against a private foe, but have gone into the battle of the nineteenth century, and followed the flag of humanity."

Parker's anti-slavery work has been ranked with that of Garrison and Phillips, although he emphasized an entirely different phase of the question. He launched his arguments from the ways of political economy, and they give ample evidence of his power of detachment. He had no love for the negro in whose mental and moral excellence he had little faith; but he believed that political and economic responsibility must develop whatever resources are inherent in man, and he spared himself no effort to right what he believed to be the wrongs of a race. Liberty was too fundamental a necessity in his own life for him to be willing to deny it to any human being. He allied himself with no particular group of anti-slavery workers, but gave his voice and pen whenever and wherever they were needed. Though he took a year's vacation in Europe from September, 1843, to September, 1844, he had but little rest, for he saw very many notable men and women, and studied carefully European conditions. His labors during the crucial years that followed his return were almost superhuman, and brought him rapidly to the crisis which he would have given anything but the one thing necessary — rest — to avert.

In the spring of 1857 he started on a lecturing tour during which he met with a series of accidents that brought on a fever which laid him low for many weeks, and from the effects of which

he had only partially recovered when, early in January, 1859, he had a severe hemorrhage of the lungs. This so alarmed his friends and congregation that they insisted upon his taking at least a year's vacation and upon paying his salary during his absence. In accepting this tribute from his people Mr. Parker wrote: "My chance of recovery is not more than one in ten. But I do not despair at that state of things; for all the chief things I have done in my life have been accomplished against yet greater odds. I have always walked in difficult places, and am not scared at a new one now." In February he set sail with Mrs. Parker, Miss Stevenson and Mr. George Cabot for the West Indies en route for Europe, and, in the words of Mr. Weiss, "towards the cypresses of Florence." It was a year of decline, with an occasional encouraging rally, and filled, in spite of weakness, with delightful meetings with all sorts of interesting people in England, Switzerland, Rome. The winter of 1859/60 was cold and rainy in Rome, but he went about in spite of it, and climbed 120 steps up to his rooms after each outing, until April found him so exhausted that he had barely strength to get to Florence, where he died 10 May, 1860, and where he was buried in the Protestant Cemetery on the 13th. The tablet which his friends placed upon his grave some years later is an epitome of the estimate placed by them upon his life. After the places and dates of his birth and death are these words:

His name is engraved in marble
His virtues in the hearts of those he
Helped to free from slavery and superstition.

One of the great happinesses of his life came during the last few days — his meeting with Frances Power Cobbe, with whom he had long corresponded and who later edited his works. To her he said: "I had great powers committed to me—I have but half used them . . . There are two Theodore Parkers now. One is dying here in Italy; the other I have planted in America. He will live there and finish my work."

From the time that Theodore Parker bought a Latin dictionary with his own earnings in 1822, he collected books. If one were to ask what guiding principle governed his selections, one might say that he laid hands upon anything which at any time had influenced the mental and spiritual development of the race. Only poetry of the creative arts occupied much space in his library, but that seems only to prove that no human mind can be all-embracing, though few men have approached that goal more nearly than Parker. While he had no *flair* for rare books, as such, his passion for understanding remote and obscure epochs of religion, history, ethnology, economics and sociology brought a number of incunabula into his possession. The lecture tours of his later years gave him a sufficient income to satisfy quite freely his needs in this direction, and Mrs. Parker's personal income was of further service in allowing him

larger latitude. There are scores of grammars, dictionaries and encyclopædias in most of the languages that he knew, and in some that he hoped to acquire, for he never neglected the fundamentals.

Of the Bible, in its complete form, or its separate books, there are almost a hundred editions, in many languages; a number of rare and beautiful editions of the classics: Homer, Aristotle, Herodotus, Virgil, Horace, and numerous others — out-of-the-way tomes of early voyages and travels; some volumes of great rarity illustrated by Theodore de Bry. One of the most valuable treatises, valuable largely on account of its rarity, is the *Speculum quadruplex: naturale, doctrinale, morale et historale* of Vincentius Bellovacensis published between 1473 and 1476. The complete work comprises seven great folio volumes, of which the Parker set contains all but the third volume of the *Morale*, although all are not of the original edition. One of the volumes still carries the chain indicative of the days when books were chained to their places in most libraries. Systems of theology and of philosophy which had moulded the thought and feeling of men through the ages gave him perennial interest and suggestion, and he had an especial fondness for books dealing with false prophets, hallucinations, delusions, demoniacal possessions, heresies and superstition of all sorts, making practical use of them in illustrating or emphasizing points in his speeches, sermons or lectures. Law books — civil, canon, international — were dear to him, and he had stored up a very comprehensive knowledge of such matters, ready for instant use. Parker's annotations were numerous, but they were as likely to be written in Latin as in English, and his handwriting was usually so illegible that the average man does not get much light from them. The Parker Library probably does not contain a complete set of the collector's own works, but the majority of those published during his life time are there, and they form an impressive body of writing on the controversial and other engrossing topics of the day, and go far toward vindicating Mr. Chadwick's affirmation that "his life was one of perfect consecration to the welfare of his fellow-men." A number of his books have been translated into foreign languages — even into Finnish and Japanese.

The delivery of Mr. Parker's books to the Public Library was to be contingent on Mrs. Parker's wishes, that is, she was to have the use of them during her life-time if she so desired; but she very generously waived her claim, and 11,190 volumes and 2000 pamphlets were deposited in June, 1861. Somewhat later 1311 volumes and 2117 pamphlets were added, and on Mrs. Parker's death in April, 1881, there came 281 volumes from her own library, together with Story's bust of Parker, the latter's library desk and Seth Cheney's crayon portraits of Mr. and Mrs. Parker.

While it is quite unlikely that Parker read all his books, it is certain that he dipped into the majority of them, and that he might have come to know them all had he lived. He had in mind two

great purposes, according to Thomas Wentworth Higginson, as his library grew and his passion for knowledge kept pace with it. One was to write a History of Religion, and the other was ultimately to bestow upon other students the instrument by which his own life had been so powerfully affected.

This Library is rich in Parker manuscripts. The great preacher was a ready and voluminous letter-writer, and some of his correspondents seem to have preserved carefully even his unimportant communications, which, however, are comparatively few. He had no time to waste on trivial or meaningless notes. The original draft of his letter to the Twenty-Eighth Congregational Society when he left Boston on his last journey shows him at his noblest. Some further interesting material of this nature has recently come to the Library from the estate of Franklin Benjamin Sanborn, one of Parker's staunchest friends, and his literary executor. These are "The book of the sermons & the preachings of T. P.", which gives a list of the times and places at which he preached, and a list of his sermons, with subjects, texts and notes, numbered from 1 to 925, and delivered between 1836 and 1858; also manuscripts of six of his sermons, including the farewell sermon to the church in West Roxbury, February 8, 1846.

The letter which follows was written to Miss Caroline Coddington Thayer who, with her sister, Mrs. R. Anne Nichols, gave the Thayer Collection to this Library. It was one of the last letters that he wrote, his death occurring a little over a month later, and its tone is indicative of the spirit of a man who knew his days to be numbered, but who meant to "play the game." His journal shows that he had at times moments of extreme depression, but he seldom allowed such feelings to come to the surface, and he once said of himself "I am cheerful by temperament, as well as by philosophy, and from principle," and to the last this characterized him.

Rome, St. Richard's Day [3 April], 1860.

MY DEAR CAROLINE

It is a good while since I have written you but it will be a short line you get now. First of all let me beg to be remembered to the memorable whose names some times get crowded out at the end of the letter, to the inlying and outlying members of the Household at III . . .

I suppose you have seen Mrs. Browning's new Poem before this time. She is here but her Book is not allowed, so I have seen no line of it.¹ She is a weird looking woman 50 years old, would weigh (with her clothes) 70 to 80 pounds — one of the smallest pieces of mature femality that I remember to have seen. She has been sick all her life; sometimes for 4 years not crossing the *threshold of her chamber*. She is a SPIRITUALIST, a believer in Hume!²

¹ This refers to her *Poems before Congress*, in some of which she called England to task for not coming to the aid of Italy. It was said that "her offence has been less in the objections to England than in the praise of Napoleon."

² Mrs. Browning's opinion of Parker, written to an English friend at the same time, adds much to the interest of Parker's comment. "I am well, and living on asses' milk by way of sustaining the mental calibre; yes, and able to have *tête-à-têtes* with Theodore

She has one son — a bright fantastically-dressed boy of 12 who seems likely to turn out like other sons of a genius & to be brought up as well as only sons commonly are. Browning is a fine hearty hale Englishman with a little gray in his hair, full of literature, anecdote & fun. There is also a Mr. Newton — the English consul — one of the pleasantest men I have met abroad. He was a good while at Halicarnassus & has unearthed the famous *Mausoleum*, one of the wonders of the world. He is full of knowledge & culture, & is sent here, where he has little to do, that he [may] make explorations, I take it, for the cause of ancient art. He was for years connected with the Brit. Museum. He is going to print a great Book on his discoveries in Asia Minor. . . . Dr. Appleton has been as kind to us as if he were my Brother — doing all sorts of service, which I can never repay. Apthorp is the most tender of companions for a sick man — forbearing, gentle, kind & self-denying, so you see I do not lack *protectors* of the male sort more than of the female. Hannah [Stevenson] leaves us Friday next & goes alone in the diligence to Florence, where we think of meeting her by & by. She talks of sailing from Paris about May 1 — whether she will or not I can't say. She has seen Rome with great thoroughness, not knowing a word of the language too: no women know as much as she about what is best worth seeing here. But she has been unhappy all winter; her sister's illness wore heavy on her & the "alienation" between her & all three of the female Hunts & Apthorps, which shut her out from their society entirely, has had its effect. Still I never knew her so well in a winter as this. She is thin & looks old, but strong & well. I wish I knew what the XXVIII did at the annual meeting last Sunday. They have had all the best talent that is lying loose in the community. But I suppose 300 to 500 "educated" & wealthy persons attended the 9 lectures of R. W. E. & never paid a cent! Yet if E. had delivered these in 2 courses, they would proudly have paid \$2 for each. Thus to leave poor men & women to bear the burthen is shameful — all the more considering the *class of men who do it!* But meanness is manifold. — I feel under great obligations to the Fraternity for printing so many of my works; impotent in speech and writing they make me powerful by the types. — Story is taking my Bust, now nearly done. I don't know that any of you would recognize me in the bearded figure, but I think it is T. P. in 1860, thin & emaciated & bearded, but the same man underneath. — I wonder if Thomas Goddard ever got my letter. Remember me to him & her. Faithfully your Theodor Parker, hoping also that the Rheumatism is ended & gone!

The frontispiece is reproduced from the crayon drawing made by Seth Cheney, begun in 1853, and completed early in 1854.

Parker, who believes nothing, you know, and has been writing a little Christmas book for the young just now, to prove how they should keep Christmas without a Christ, and a Mr. Hazard, a spiritualist, who believes everything, walks and talks with spirits, and impresses Robert with a sense of veracity, which is more remarkable. I like the man much." — *Letters. Edited by F. G. Kenyon. 2:355.*

"Theodore Parker removed to Florence in an extremity of ill-health, and is dead there. I feel very sorry. There was something high and noble about the man — though he was not deep in proportion." — *Id. 2:388*

F. DERWENT WOOD'S BUST OF HENRY JAMES.

A notable addition has recently come to the art treasures of this Library — the marble portrait bust of Henry James made by Captain Francis Derwent Wood, R.A., and presented by the sculptor. The offer of this bust was first brought to the attention of the Trustees in 1917 by a letter which, after stating that Mr. Wood's father was an American, continues: "The bust was modelled from the life in 1914, commissioned by Mr. John S. Sargent, R.A., & it is with Mr. Sargent's full approval that this offer is made, & he regards the bust as a very fine piece of sculptured portraiture. A replica was bought by the Chantrey Trustees in 1916 & placed in the National Gallery of British Art, & a bronze of it is in the Public Library, Chelsea, subscribed for entirely by Chelsea people as their memorial to their at one time, distinguished neighbour. The presentation to your Library will be made as a link between our respective countries, by American residents in London together with a number of English people, friends & admirers of Henry James & his work." This offer the Trustees of the Public Library accepted in October, 1917.

The exigencies of war, however, interrupted this project, and it was laid aside until the Spring of 1923, when the sculptor most generously offered his work as a personal gift. The Trustees were very glad to take advantage of this fresh proposal and the Art Commission gave its sanction without delay. The bust will later be permanently placed in Bates Hall.

Mr. Wood is already well known in this country through his statue of William Pitt, first Earl of Chatham, which stands in the Capitol at Washington. This was designed to commemorate the signing of the Treaty of Ghent, December 24, 1814, and the subsequent hundred years of peace between England and America.



HENRY JAMES

AFTER A PORTRAIT IN MARBLE BY FRANCIS DERWENT WOOD.

A Selected List of Books Recently Added to the Library.

For latest available titles see the current Weekly Lists.

The arrangement is that of a dictionary catalogue, entry being made by author, subject, and title. The printing of a name, usually of an author, in SMALL CAPITALS, indicates that under that name in the main alphabet will be found a fuller entry.

- A. W. Employees Booster, The.** Published monthly by the American Woolen Company, Department of Labor. Vol. 8 (no. 1-6). January-June, 1923. Shawsheen Village, Andover, Mass. 1923. Illus. Portraits. Facsimiles. *5564.187
- Abbott, Frank Frost.** Roman politics. Boston. [1923.] 2759.118
- Abbott, George Frederick.** Greece and the Allies, 1914-1922. London. [1922.] 2305k.31
- Able McLaughlins, The.** [Fiction.] WILSON. 50.377
- Acoustics.** WATSON. Acoustics of buildings. 4105.16
- Actors.** AGATE. At half-past eight: essays of the theatre, 1921-1922. 6257.320
- DARLINGTON. Through the fourth wall. [Essays.] 6257.299
- Actors' Equity Association, New York:** Publications. EQUITY. Official organ of the Actors' Equity Association. [Monthly.] Vol. 8 (no. 7). July, 1923. *4072.338
- Adams, Adeline.** The spirit of American sculpture. Written for The National Sculpture Society. New York. 1923. Portraits. Plates. *8089a.35
Includes a chapter on garden architecture.
- Adams, Joseph Quincy, Jr.** A life of William Shakespeare. Boston. 1923. Portraits. Plates. Maps. Facsimiles. 4595.187
- Addison, Joseph.** STREATFEILD. The mind of the Spectator under the editorship of Addison & Steele. 4559.415
- Adventures, The, of a lion family.** PIENAAR. 3889.269
- Adventures, The, of Hajji Baba of Ispahan.** MORIER. 6559.63
- Adventures, The, of Imshi.** PRIOLEAU. 6278.93
- Adventuring.** [Fiction.] TUPPER. 50.392
- Advertising.** HERROLD. Advertising for the retailer. 5639.335
- LUCKIESH. Light and color in advertising and merchandising. 8068.283
- MORIARTY. The economics of marketing and advertising. 5648.184
- Advertising & Selling.** The journal of national marketing. [Monthly.] Vol. 33 (no. 7). July, 1923. New York. 1923. Illus. Portraits. Charts. *5630a.25
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- Aeronautics.** WILLIAMSON. The Lady from the Air. 50.355
- Aeschylus.** HOERNLE. The problem of the Agamemnon: a criticism of Dr. Verrall's theory of the plot of Aeschylus' Agamemnon; and Dr. Verrall's Reply. 2975.105
- Æsthetics.** HENRI. The art spirit. 4079a.501
- African hunting among the Thongas.** CHAMBERLAIN. 4003.257
- Agate, James Evershed.** At half-past eight. Essays of the theatre, 1921-1922. London. [1923.] 6257.320
- Agents.** LEVINTHAL. The Jewish law of agency. 5616.40
- Agrarian Crusade.** ARNETT. The Populist movement in Georgia. A view of the "Agrarian Crusade" in the light of Solid-South politics. *3563.110.104. No. 1
- Agriculture.** INTERNATIONAL Correspondence Schools. The farm and garden handbook. 3999.339
- (Dictionaries.) LAROUSSE agricole: encyclopédie illustrée. *3990.74
- (Periodicals.) UNIVERSITY of California, College of Agriculture: Agricultural Experiment Station. Technical paper. [Monthly.] No. 1-3. January-March, 1923. *7995.236
- (United States.) CLEMEN. The American livestock and meat industry. 9338.1a30
- Aiken, Conrad Potter.** The pilgrimage of Festus. [Poem.] New York. 1923. 2399.309
- Air, The, & its ways.** SHAW. 5962.163
- Aitken, John.** Collected scientific papers. Edited for The Royal Society of Edinburgh (with introductory memoir) by Cargill G. Knott. Cambridge. 1923. Illus. Portrait. Tables. Diagrams. *5962.48
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- Albertus Universitaet, Königsberg, Geographisches Institut: Publications.** MAGER. Ostpreussen. *5820a.58.4
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- Alexander Philip Maximilian, Prince of Wied-Neuwied.** SCHNELLER. Unter Indianern im Missourigebiet. Nach Aufzeichnungen des Prinzen Max von Wied. 4364.354
- Algebra.** ROSE. Mathematics for engineers. 4010d.2
- (Study and teaching.) SYMONDS. Special disability in algebra. *3592.220.132
- Allen, Edith.** Mechanical devices in the home. Peoria, Ill. [1922.] Illus. Diagrams. 8019b.2
- Allen, William Sims.** A study in Latin prognosis. New York. 1923. Charts. Tables. *3592.220.135
- Allotte de La Fuye, Marguerite.** The Lord of Death. (Le maître de la mort.) A play in a prologue and three acts. Translated by Louis N. Parker. London. 1923. Plate. Music. 6699a.390
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- Amatongas.** CHAMBERLAIN. African hunting among the Thongas. 4003.257
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- American Institute of Banking, Philadelphia Chapter: Addresses.** GEST. The principles of zoning. 4092.456
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- Amérique nouvelle, L'. Roz.** 2305f.39
- Amerval, Eloi d'. Le liure de la deablerie.** Edited by Charles Frederick Ward. Iowa City. [1923.] *4498.314.2.No.2
- Ames, Joseph Bushnell.** The man from Painted Post. New York. 1923. Plate. A story of the Western cow country. 50.361
- Among the head hunters of Formosa.** McGOVERN. 3015.191
- Among unknown Eskimo.** BILBY. 2267.171
- Amour, Un, roman.** GILLE. 6699.315
- Analytical microscopy.** WALLIS. 5967.122
- Anchorhold, The.** [Fiction.] DINNIS. 50.288

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Gay, John. Polly: an opera. Being the sequel to *The beggar's opera.* Now freely adapted by Clifford Bax. New York. [1923?] 8059a.421

— Same. *Drawings by William Nicholson.* London. 1923. Music. 8059a.420
The music consists of the airs only.

Parker, Horatio William. *Fairyland:* an opera in three acts. The book by Brian Hooker. [Vocal score.] New York. [1915.] **M.462.32

Peuchot, Léon. *La Provençale et l'étudiant:* saynète. Paroles de Alfred Deschamps. [Partition piano et chant.] Paris. [185—?] No. 3 in 8053.1416

An imperfect copy: all pages after page 34 are missing.

Shepard, Thomas Griffin. *From sepulchre to throne:* an Easter cantata. Text selected from the Holy Scriptures and the Hymnal. New York. [1900.] 8042.241

Smetana, Bedřich. *Prodaná nevěsta.* Komedická zpěvohra o 3 jednáních na slova Karla Sabiny. Klavírní úprava skladatelova se zpěvy a recitativy. V Praze. 1918. Portrait. **M.446.171

PIANOFORTE AND ORGAN MUSIC.

Cole, Rossetter Gleason. *A song of gratitude.* Op. 34, no. 2. [For organ.] Boston. [1919.] 8040.173

Dett, Robert Nathaniel. *A song. Mammy.* (From *Magnolia suite.*) Trans. for organ by Gordon Balch Nevin. Chicago. [1918.] No. 2 in 8040.168

Fischer, Michael Gotthard. *Zwölf Orgelstücke.* Op. 19. Erfurt. [188—?] 8040.204

Goodwin, Hugo. *At the cradle side.* For the organ. Boston. 1920. 8040.175

— *Told by the camp-fire.* (Legend.) Tone poem for organ. Chicago. [1919.] No. 1 in 8040.168

Liszt, Franz. *Les préludes:* symphonische Dichtung Nr. 3 für grosses Orchester. Bearbeitung für Pianoforte zu 2 Händen von K. Klauser. Leipzig. [191—?] 8052.1313

— *Eine Symphonie zu Dante's Divina commedia für grosses Orchester und Sopran- und Alt-Chor.* Für Pianoforte zu zwei Händen von Th. Forschhammer. Leipzig. [191—?] Illus. 8052.1314

— *Tasso, Lamento e trionfo:* symphonische Dichtung Nr. 2 für grosses Orchester. Bearbeitung für Pianoforte zu 2 Händen von Th. Forschhammer. Leipzig. [191—?] 8052.1312

SONGS.

Ballantine, Edward. *Two lyrics for high voice.* [With accompaniment for pianoforte.] New York. [1921.] 8053.1383
Contents. — Palazzo Pagani. (Wilfrid Scawen Blunt. — Love's creed. (Lilla Cabot Perry.)

Burlin, Natalie Curtis, editor. *The Indians' book.* An offering by the American Indians of Indian lore, musical and narrative, to form a record of the songs and legends of their race. Illustrations from photographs and from original drawings by Indians. New York. 1923. *4044.178A

Caldwell, Edward Richardson. *Mother my own.* The words by Miriam Teichner. [With accompaniment for pianoforte.] New York. 1919. No. 4 in 8053.1473

Davison, Archibald Thompson, Jr., editor. Has sorrow thy young days shaded. Part-song for men's voices (a capella [sic]). Irish folk-song. Boston. 1922.

8053.1294.23
This is of the Harvard University Glee Club Collection.

Dvořák, Antonín. Around us hear the sounds of even. Chorus for men's voices (a capella). Boston. [1923.] 8053.1294.36

Erben, Karel Jaromír, compiler. Nápěvy písní národních w čechách. Průvodem fortepiana opatřil J. P. Martinowský. W. Praze. [1847.] 8057.399

Falck, Edward. A child's garden of verse: twenty-four songs for voice and piano. Verses by Robert Louis Stevenson. New York. [1923.] 8053.1469

Fisher & Brother, Philadelphia. Nancy Till songster. Philadelphia. [184-?] Plate. Words only. No. 3 in **M.127.92.2

— Ocean songster. Philadelphia. [184-?] Plate. No. 1 in **M.127.92.1
Words only.

Garretson, Ferdinand VanDerveer, compiler. Carmina Yalensia: a complete and accurate collection of Yale College songs with piano accompaniment. Enlarged edition. With popular new songs. New York. [1873.] Plate. *8041.146

Gennrich, Friedrich. Rondeaux, Virelais und Balladen aus dem Ende des XII., dem XIII. und dem ersten Drittel des XIV. Jahrhunderts, mit den überlieferten Melodien. Band 1: Texte. Dresden. 1921. Music. *4685.103
Texts in Old French. The music consists of the airs only.

Gérolde, Théodore, compiler. Le manuscrit de Bayeux. Texte et musique d'un recueil de chansons du XVe siècle. Strasbourg. 1921. Facsimile. Music. *4870a.150.2

Goepfert, Carl Eduard. Gefunden. Ein Cyklus von sechs Gesängen von Aug. Ermer. Für Bariton-Solo, Männerchor und Klavier componirt. Op. 65. Zürich. 1895. **M.446.151

Gordigiani, Luigi, compiler. Canti popolari toscani. [Per canto e pianoforte.] Milano. [1860.] 2 v. Portrait. 8057.351

Gounod, Charles François. [Philémon et Baucis.] Chorus of bacchantes. (From "Philémon et Baucis.") [Words by Barbier and Carré.] Four-part chorus for men's voices. Boston. [1923.] 8053.1294.37

Henschel, Sir George. Morning hymn. Four-part chorus for men's voices (a capella). Boston. [1923.] 8053.1294.40

Lange, Daniel de, and others, compilers. Volksliederenboek. Samengesteld door Daniël de Lange, Jhr. J. C. M. van Riemsdijk, G. Kalff. 143 liederen voor zang en klavier. 4. druk. Amsterdam. 1900. 8057.259

Little, Henry Walmsley. The red shoes. A fairy tale by Hans Anderson [sic]. Incidental music by H. Walmsley Little. Pianoforte accompt. Abridged and arranged for recitation by Mrs. Haslück. London. [189-?] **M.445.133

Loepelmann, Martin. Die Liederhandschrift des Cardinals de Rohan (XV. Jahrh.). Nach der Berliner Hs. Hamilton 674. Göttingen. 1923. Plate. *4685.104
Text only of the songs in Old French.

Poulenc, Francis. Le bestiaire ou le cortège d'Orphée. Six chants sur des poèmes de Guillaume Apollinaire. [Avec accompagnement de piano.] Paris. 1920. 8053.1426

Contents. — Le dromadaire. — La chèvre du Thibet. — La sauterelle. — Le dauphin. — L'écrevisse. — La carpe.

Raccolta di canzoni popolari napoletane. [Con accompagnamento di pianoforte.] Roma. [188-?] 8057.358

Schindler, Kurt, editor. Ten student songs of Finland. Male voices. English version by Jane and Deems Taylor and K. S. [Pianoforte accompaniment for rehearsal only.] New York. [1915.]

8053.1348
Contents. — Summer evening. — I'm coming home. — Finnish lullaby. — Fight. — Song of Kullervo. — In harvest time. — Maryatta's cradle song. — The poor girl. — Dotty Ditty. — Song of exile.

Tours, Frank E. Mother o' mine. Song [in Bb]. Words by Rudyard Kipling. [With accompaniment for pianoforte.] London. 1903. No. 3 in 8053.1473

Treharne, Bryceson. Mother, my dear. A song [medium in Eb] with piano accompaniment. [Poem by Katherine Nolen.] New York City. [1917.] No. 1 in 8053.1473

Von Holst, Gustav Theodore. Ode to death. Poem by Walt Whitman. Set to music for chorus and orchestra. [S.A.T.B. With accompaniment for pianoforte.] (Op. 38.) London. [1922.] 8044.157

Zucca, Mana. Mother dear. Op. 16. A song [high in G] with piano accompaniment. From "A child's day in song." [Words by Mabel Livingstone.] New York. [1916.] No. 2 in 8053.1473

UKULELE MUSIC.

Moyer, Will D. Moyer's Up-to-date collection of solos for the ukulele. With a few lessons of valuable aid to the pupil or professional. 1. [Chicago. 1919.] Illus. 8050a.981

VIOLIN MUSIC.

Mazas, Jacques Féréol. Twelve little duets for two violins. Op. 38. Edited by Karl Rissland. Boston. [1920.] 8052.1202

Seydel, Irma. Bijou. Minuet. [For violin and pianoforte. Score and separate part.] Boston. [1923.] 8052.1404

Books added to the Children's Room.

- Abbott, Jacob. Franconia stories. Edited by Margaret Armstrong. New York. 1923. Plates, one colored. Z.F.2a 11
- Alexander, Charles. The fang in the forest. New York. 1923. Plates. Z.F.32a 1
- A story of a dog who was half a wolf.
- Altsheler, Joseph Alexander. The eyes of the woods: a story of the ancient wilderness. New York. 1923. Colored plate. Z.F.8a 36
- Continuation of The keepers of the trail; continued in The free rangers.
- Aspinwall, Alicia. Short stories for short people. New York. [1922.] Illus. Z.F.12a 1
- Baker, Margaret. The black cats and the tinker's wife. New York. 1923. Silhouettes. Z.F.27b 1
- Barnes, Everett. American history for grammar grades, Boston. [1923.] Illus. Portraits. Maps. Z.20a 40.1
- Blackburn, Samuel A. Boy activity projects. [2d edition.] Peoria, Ill. [1919.] Illus. Plans. Z.50b 53.1
- Bolenius, Emma Miller. The boys' and girls' readers. Boston. [1923.] 4 v. Colored illus. Z.130c 80.1
- Contents. — 1. Primer. 2. 1st reader. 3. 2d reader. 4. 3d reader.
- Bonsall, Elizabeth Hubbard, *compiler*. Famous hymns, with stories and pictures. [Words and music.] Philadelphia. [1923.] Z.120c 100.1
- Bowen, William. Merrimeg. New York. 1923. Illus., some colored. Z.F.73b 3
- Bryant, Lorinda Munson. The children's book of celebrated sculpture. New York. 1923. Illus. Z.120a 12.3
- Burgess, Thornton Waldo. The Burgess flower book for children. Boston. 1923. Plates, some colored. Z.100t 33.1
- Chandler, Anna Curtis. Pan the piper, & other marvellous tales. New York. 1923. Illus. Z.40c 69.1
- Christmas. Pictures by children [between the ages of six and sixteen in the schools directed by Professor Čizek of Vienna]. With an introduction by Edmund Dulac. London. 1922. Colored plates. Z.120a 27.1
- Collins, Archie Frederick. The boy astronomer. Boston. [1923.] Illus. Diagrams. Z.100b 11.2
- Wonders of chemistry. New York. [1922.] Plates. Z.100f 8.1
- Couzeys, Reginald C. The stories of the months and days. New York. 1923. Plates. Z.40h 209.1
- Crooke, William, *compiler*. The talking thrush, and other tales from India. Retold by W. H. D. Rouse. New York. 1922. Illus. Z.F.38c 1
- Dark, Sidney. The book of England. [A history of England written especially for American children.] New York. [1923.] Plates. Z.10k 5.1
- The book of France. [A history of France written especially for English and American children.] New York. [1923.] Plates. Z.10h 7.4
- Darling, Esther Birdsall. Baldy of Nome. [A story of an Alaskan dog.] Philadelphia. 1923. Illus. Z.F.46d 1
- Darrow, Floyd L. The boys' own book of science. New York. 1923. Illus. Z.100d 15.1
- Eliot, Ethel Cook. The little black coal. New York. 1923. Colored plates. Z.F.20e 2
- The wind boy. [Stories.] Garden City. 1923. Illus. Z.F.20e 3
- Evans, Charles Seddon. Reynard the Fox. New York. [1923.] Plates, some colored. Z.40h 186.3
- Falls, Charles Buckles. A B C book. Garden City. 1923. Colored plates. Z.130a 10.1
- Farrington, Charles C. Paul Revere and his famous ride. Bedford. 1923. Portrait. Plates. Z.30b 13r 2
- Fish, Helen Dean, *editor*. The boy's book of verse. A treasury of old and new poems. With an introduction by Franklin K. Mathiews. New York. 1923. Z.40e 122.1
- Franklin, Benjamin. Autobiography. Boston. 1923. Illus. Z.30b 5f 6
- Fyleman, Rose. The fairy flute. [Verse.] New York. 1923. Z.40e 109.2
- The Rainbow Cat. [Fiction.] New York. 1923. Colored plates. Z.F.18f 1
- Gaylord, Ilsiën Nathalie. Little sea-folk. Boston. 1923. Illus. Z.100n 17.1
- Gordy, Wilbur Fisk. The causes and meaning of the Great War. New York. [1919.] Portraits. Plates. Maps. Z.10h 9.49
- Griffis, William Elliot. Japanese fairy tales. New York. [1923.] Colored plates. Z.F.21g 7
- Hall, Albert Neely. Church and Sunday school handicraft for boys. Skill through service. New York. [1923.] Illus. Plans. Z.50b 57.4
- Home handicraft for boys. Learning through doing. New York. [1923.] Illus. Z.50b 57.5
- Hawes, Charles Boardman. The dark frigate. Wherein is told the story of Philip Marsham. Boston. [1923.] Plates. Z.F.50h 3
- Heward, Constance. The twins and Tabiffa. Told in pictures by Susan Beatrice Pearse. Philadelphia. [1923.] Colored plates. Z.F.51h 2
- Hewins, Caroline Maria. A traveler's letters to boys and girls. New York. 1923. Illus. Map. Z.10h 1.29
- Heyliger, William. The spirit of the leader. New York. 1923. Plate. Z.F.39h 9
- Hill, Helen, and Violet Maxwell. Charlie and his puppy Bingo. New York. 1923. Plates, some colored. Plan. Z.F.51m 2

- Holmes, John M. Talks to high school boys. New York. 1923. Illus. **Z.80a 22.1**
- Kipling, Rudyard. Land and sea tales for boys and girls. Garden City. 1923. **Z.F.12k 8**
- Krapp, George Philip. The kitchen porch. New York. 1923. Illus. **Z.F.24k 1**
- Lamprey, Louise. Days of the commanders. [Stories in prose and verse of the Revolutionary War, of the Barbary pirates, and of the War of 1812.] New York. 1923. Plates, some colored. Maps. **Z.20c 19.1**
- Learned, Ellin Craven. Good manners for boys and girls. New York. 1923. **Z.80c 10.1**
- Lewis, Janet. The friendly adventures of Ollie Ostrich. Garden City. 1923. Plates, some colored. **Z.F.42l 1**
- Lisle, Clifton. Saddle bags. [Adventures of two Boy Scouts on a camping trip in the Pennsylvania forests.] New York. [1923.] Plates. **Z.F.34l 2**
- Lofting, Hugh. Doctor Dolittle's post office. New York. [1923.] Plates. **Z.F.35l 3**
- The story of Mrs. Tubbs. [A story of animals.] New York. [1923.] Plates, some colored. **Z.F.35l 4**
- Loomis, Frederic Brewster. Field book of common rocks and minerals. New York. 1923. Plates, many colored. **Z.100g 10.1**
- MacDonald, Greville. Billy Barnicoat. A fairy romance for young and old. New York. 1923. Illus. **Z.F.41m 1**
- Magee, Anna F. The Magee Intermediate reader. Part 2—fifth year. With the editorial coöperation of John F. Reigart. Boston. [1923.] Illus. **Z.40b 55.1**
- Mansion, Horace, *editor*. Old French nursery songs. Music arranged [for voice and pianoforte]. Pictured by Anne Anderson. New York. [1921.] **Z.120c 99.1**
- Marshall, Archibald. Audacious Ann. [Fiction.] New York. 1923. Illus. **Z.F.47m 2**
- Marshall, Bernard G. The torch bearers: a tale of Cavalier days. New York. 1923. Plates. **Z.F.49m 2**
- Martineau des Chesnez, Élisabeth, *Rosette*. Lady Green Satin and her maid Bettonne: the history of Jean Paul and his little white mice. Translated with an introduction by Clara Whitehill Hunt. New York. 1923. Illus. **Z.F.31m 1**
- Meadowcroft, William Henry. The boy's life of Edison. With autobiographical notes. New York. [1921.] Portraits. Plates. **Z.30b 2e 1**
- Muñoz Escamez, José. Fairy tales from Spain. London. [1920?] Colored plates. **Z.40h 189.1**
- Newell, Peter Sheaf Henry. Topsys and turvys. [Reversible pictures accompanied by rhymes.] New York. 1902. 36 colored plates. **Z.130a 72.1**
- Number One Joy Street. A medley of prose & verse for boys and girls. New York. [1923.] Plates, some colored. **Z.40c 70.1**
- Parsons, Margaret Colby Getchell. Red letter day plays. [Mostly one-act plays.] New York. 1921. **Z.40d 127.1**
- Perkins, Lucy Fitch. The Filipino twins. Boston. 1923. Illus. Map. **Z.F.20p 15**
- Pierson, Clara Dillingham. Plow stories. [Fiction.] New York. [1923.] Illus. **Z.F.42p 1**
- Polkinghorne, Ruby Kathleen, and Mabel Irene Rutherford Polkinghorne. Weaving & other pleasant occupations as training for hand and eye in the schoolroom. New York. [1923.] Illus. **Z.50b 29.2**
- Pollock, Frank Lillie. The timber treasure. [A tale of the Canadian woods.] New York. 1923. Plates. **Z.F.33p 4**
- Proctor, Mary. Legends of the stars. New York. 1923. Plates. **Z.100b 15.1**
- Remington, Frederic. Crooked trails. [Tales of early Western days and the American Indian.] New York. [1923.] Plates. **Z.F.23r 1**
- Rickert, Martha Edith. The bojabi tree [adapted from an African folk tale]. Garden City. 1923. Illus. **Z.F.18r 1**
- Riggs, Renée Coudert. Animal stories from Eskimo land. Adapted from the original Eskimo stories collected by Dr. Daniel S. Neuman. New York. 1923. Colored plates. **Z.10c 19.1**
- Rolt-Wheeler, Francis William. Thomas Alva Edison. New York. [1922.] Portraits. Plates. Facsimiles. **Z.30b 21.2**
- Russell, William Clark. The wreck of the Grosvenor. New York. [1923.] Colored plates. **Z.40c 68.1**
- Sandburg, Carl. Rootabaga pigeons. [Nonsense tales.] New York. [1923.] Illus. **Z.F.75s 2**
- Seaman, Augusta Huiell. Tranquillity House. New York. [1923.] Plates. **Z.F.7s 9**
- Sheahan, Henry Beston. (Henry B. Beston.) The starlight wonder book. [Fairy tales.] Boston. [1923.] Plates. **Z.F.63s 2**
- Sienkiewicz, Henryk. In desert and wilderness. [A story of the Mahdist rebellion.] Translated by Max A. Drezmal. Boston. 1923. Plates. **Z.F.36s 2**
- Snell, Roy Judson. The dinner that was always there. [Life among the Eskimo.] Chicago. [1923.] Colored plates. **Z.F.54s 2**
- Spyri, Johanna. Vinzi. A story of the Swiss Alps. Translated by Elisabeth P. Stork. Philadelphia. 1923. Colored plates. **Z.F.24s 12**
- Steel, Flora Annie. A tale of Indian heroes. Being the stories of the Māhābhārata and the Rāmāyana. New York. [1923.] **Z.40h 45.3**
- Stories about horses. Retold from St. Nicholas. New York. 1923. Plates. **Z.F.3s 6**
- Susanna's auction. [Story.] From the French. With illustrations by M. B. de Monvel. New York. 1923. **Z.F.5v 1**
- Syrett, Netta. Rachel and the seven wonders. New York. [1923.] Plates, some colored. **Z.15h 6.23**
- Tappan, Eva March. Ella, a little school-girl of the sixties. A book for children and for grown-ups who remember. Boston. 1923. Plates. **Z.F.2t 5**
- Untermeyer, Louis, *editor*. The singing world. An anthology of modern poetry for young people. New York. [1923.] Illus. **Z.40e 26.1**

- Viaud, Louis Marie Julien. (Pierre Loti.) An Iceland fisherman. [Fiction.] Translated by H. A. Melcon. New York. [1901.] Plate. **Z.F.411 1**
- Westergaard, A. C. Henry and his travels. [Fiction.] Translated by Daniel Kilham Dodge. New York. 1923. Plate. **Z.F.6w 1**
The scene is laid in Vienna and on the Danish Coast.
- Wilkinson, Frederick. The story of the cotton plant. New York. 1919. Illus. Portrait. Tables. **Z.100t 18.1**
- Wilson, Lucy Langdon Williams, and others, *editors*. Everyday manners for American boys and girls. By the Faculty of the South Philadelphia High School for Girls. New York. 1922. Illus. **Z.80c 7.1**
- Winslow, Leon Loyal. Elementary industrial arts. New York. 1923. Illus. Plans. **Z.50a 75.1**
- Wood, Eric, *editor*. Hobbies. New York. [1923.] Illus. Diagrams. **Z.70a 32.1**
- Zwilmeyer, Dikken. Four cousins. [A Norwegian tale.] Translated by Emilie Poulsen. Boston. [1923.] Colored plates. **Z.F.6z 3**

Books added to the Branch Libraries.

- Adams, James Truslow. Revolutionary New England. 1691-1776. Boston. [1923.] Portraits. Plates. Facsimiles. **Eq 47.2**
- Babcock, Bernie. The soul of Abe Lincoln. [A story of the Civil War.] Philadelphia. 1923. Plate. **254b 2**
- Baker, Sara Josephine. Healthy babies. A volume devoted to the health of the expectant mother and the care and welfare of the child. Boston. 1923. Plates. **Mn 456.2**
- Healthy children. A volume devoted to the health of the growing child. Boston. 1923. Plates. **Mn 456.3**
- Healthy mothers. A volume devoted to the health of the expectant mother and the care and welfare of the child. Boston. 1923. Plates. **Mn 456**
- Ball, Francis Kingsley. Constructive English: an aid to effective speaking and writing. Boston. [1923.] **Kh 473**
- Beard, Charles Austin, and William Chandler Bagley. Our Old World background. New York. 1923. Illus. Portraits. Maps. **Cc 649**
- Benson, Godfrey Rathbone, 1st Baron Charnwood. Theodore Roosevelt. Boston. [1923.] Portrait. **Br 7590.14**
- Bolenius, Emma Miller. The boys' and girls' readers. Primer, 1st-3d reader. Boston. [1923.] Colored plates. **Yk 970**
- Boston. Municipal government. Municipal register for 1923. **Ref.**
- Bradley, Alice. For luncheon and supper guests. Ten menus, more than one hundred recipes. Boston. 1922. Illus. **Uv 1115.2**
- Broster, Dorothy Kathleen. The wounded name. [A romance of the Hundred Days following Napoleon's return from Elba.] Garden City. 1923. **90b 3**
- Bunyan, John. The pilgrim's progress. Abridged by Edith Freelove Smith. Boston. [1923.] Illus. **Yl 1255**
- Burr, Anna Robeson. The wrong move. [A detective story.] New York. 1923. **210b 1**
- Carnegie Institute, Pittsburgh, Pa.: Carnegie Library Association. Christmas in poetry. Carols and poems. Series 1. New York. 1923. **Lg 1478**
- Thanksgiving in poetry. Poems. New York. 1923. **Lg 1478.2**
- Chambers, Mary Davoreen. Nature secrets. Boston. [1923.] Illus. **Yn 1611**
- Christie, Robert Stuart. The House of the Beautiful Hope. [Fiction.] New York. 1923. **111c 1**
- Clarke, Isabel Constance. Viola Hudson. A novel. New York. 1923. **99c 17**
- Cobb, Irvin Shrewsbury. Snake Doctor, and other stories. New York. [1923.] **141c 9**
- Stickfuls: compositions of a newspaper minion. New York. [1923.] **Lb 1795**
- Collins, Archie Frederick. The boy astronomer. Boston. [1923.] Illus. Diagrams. **Yn 1836.3**
- Wonders of chemistry. New York. [1922.] Plates. **Nh 1834.2**
- Comstock, Harriet Theresa. The tenth woman. [Fiction.] Garden City. 1923. Plate. **78c 3**
- Cornman, Oliver Perry, and Oscar Gerson. Geography primer. New York. [1906.] Illus. Portraits. **Yg 1929**
- Couzens, Reginald C. The stories of the months and days. New York. 1923. Plates. **Yl 1995**
- Curwood, James Oliver. The Alaskan. A novel of the North. New York. 1923. Plates. **93c 6**
- Dickie, Francis. The master breed. [Adventures in San Francisco and on a whaling ship sailing northward.] New York. [1923.] **109d 1**
- Dinnis, Enid Maud. The anchorhold. A divine comedy. [Fiction.] London. 1923. **146d 2**
- God's fairy tales. Stories of the supernatural in everyday life. [Fiction.] London. 1922. **146d 3**
- Diver, Maud. Lonely furrow. [A story of Indian life.] Boston. 1923. **132d 6**
- Ewald, Carl. The old willow-tree, and other stories. Translated by A. Teixeira de Mattos. New York. [1922.] **Yn 2789**
- Falls, Charles Buckles. A B C book designed and cut on wood. Garden City. 1923. Colored plates. **Yy 2837**
- Farrington, Charles C. Paul Revere and his famous ride. Bedford, Mass. 1923. Portrait. Plates. **Br 7416.3**
- Fish, Helen Dean, *editor*. The boy's book of verse. A treasury of old and new poems. New York. 1923. **Yl 2974**

- Fisher, Annie. Learning English: a conversation reader and language book for new Americans. Boston. [1923.] Illus. Portrait. Maps. **Ke 2973.2**
- Fisher, Dorothea Frances Canfield. Raw material. [Fiction.] New York. [1923.] **106c 7**
- Footner, Hulbert. Ramshackle House. [A detective story.] New York. [1922.] **109f 5**
- Forman, Samuel Eagle. Our republic. A brief history of the American people. New York. 1922. Portraits. Plates. Maps. **Eh 3054.2**
- Freeman, Richard Austin. The singing bone. [Detective stories.] New York. 1923. **97f 2**
- Galsworthy, John. Captures. [Short stories.] New York. 1923. **48g 16**
- Gerwig, George William. Washington, the young leader. New York. [1923.] Illus. **Ybw 9516.2**
- Goodchild, George. Trooper O'Neill. A story of the North-West Mounted Police. New York. 1923. **91g 1**
- Gordy, Wilbur Fisk. Leaders in making America. An elementary history of the United States. New York. [1923.] Illus. Portraits. Maps. **Ye 3495.7**
- Gowin, Enoch Burton, and others. Occupations. A textbook for the educational, civic, and vocational guidance of boys and girls. Boston. [1923.] Illus. Portrait. **Pl 3528.3**
- Haney, John Louis. The story of our literature: an interpretation of the American spirit. New York. [1923.] Portraits. **Lc 3795**
- Harris, Corra May. A daughter of Adam. [Fiction.] New York. [1923.] **100h 6**
- Harten-Hoencke, Toni. Reifende Saaten. Roman. Wilster i. Holstein. 1922. **Lq 3860**
- Hoffman, Arthur Sullivant. Fundamentals of fiction writing. Indianapolis. [1922.] **Lb 4183**
- Hoffman, Arthur Sullivant, *editor*. Fiction writers on fiction writing. Indianapolis. [1923.] **Lb 4183.2**
- Hough, Emerson. North of 36. [A romance of the Texas cattle trail in the pioneer days of 1867.] New York. 1923. Plates. **190h 2**
- Huntington, Ellsworth. Asia. A geography reader. Chicago. [1912.] Illus. Maps. **Gn 4368**
- Husband, Joseph. High hurdles. [Fiction.] Boston. 1923. Plates. **184h 1**
- Hutchinson, Arthur Stuart Menteth. The Eighth Wonder, and other stories. Boston. 1923. **161h 6**
- Hutchinson, Horatio Gordon. The greatest story in the world. [A history of the Mediterranean region up to the destruction of Jerusalem in 70 A.D.] New York. 1923. Illus. Portraits. **Cd 4383**
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Compiled by Michael J. Conroy of the Reference Department.

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- It's a mighty good world, so it is, dear lass.
2399.239; 2399.277
- It's cruel cold on the waterfront, silent and
dark and drear. 2399.233; 2399.237; *A.8134
- It's easy to fight when everything's right.
2399.241; 4565.153
- It's fine to have a blow-out in a fancy
restaurant. 2399.233; 2399.237; *A.8134
- It's good the great green earth to roam.
2399b.264
- It's mighty lonesome-like and drear.
2399.239; 2399.277
- It's slim and trim and bound in blue.
2399b.264
- 'Twas a year ago, and the moon was bright.
2399.233; 2399.237; *A.8134
- 'Twas up in a land long famed for gold,
where women were far and rare. 2399.236
- Jack would laugh an' joke all day.
2399.239; 2399.277
- Jerry MacMullen, the millionaire. 2399b.264
- Junior God, The, looked from his place.
2399.239; 2399.277
- Just home and love! the words are small.
2399.239; 2399.277
- Just think! some night the stars will gleam.
2399.239; 2399.277
- Let others sing of gold and gear. 2399b.264
- Light up your pipe again, old chum, and sit
awhile with me. 2399.239; 2399.277
- Lone amid the café's cheer. 2399b.264
- Lone man, The, gazed and gazed upon his
gold. 2399.239; 2399.277
- Lonely sunsets, The, flare forlorn.
2399.233; 2399.237; *A.9134
- Man, The, above was a murderer, the man
below was a thief. 2399.236
- Me and Ed and a stretcher. 2399.241
- Men of the High North, the wild sky is
blazing. 2399.236
- Missis Moriarty called last week, and says
she to me, says she. 2399.241
- Moko, The Educated Ape is here.
2399.239; 2399.277
- My Father Christmas passed away.
2399.239; 2399.277
- My glass is filled, my pipe is lit.
2399.239; 2399.277
- My job is done; my rhymes are ranked and
ready. 2399.241
- My leg? It's off at the knee. 2399.241
- My mind goes back to Fumin Wood, and
how we stuck it out. 2399b.264
- My rhymes are rough, and often in my
rhyming. 2399.236
- My stretcher is one scarlet stain. 2399.241
- Never knew Jim, did you? 2399b.264
- No, Bill, I'm not a-spooning out no patriotic
tosh. 2399.241
- Now Eddie Malone got a swell grammyfone
to draw all the trade to his store.
2399.239; 2399.277
- Now Kelly was no fighter. 2399b.264
- Now wouldn't you expect to find a man an
awful crank. 2399.236; 4569.260
- O Tavern of the Golden Snail. 2399b.264
- O Teddy Bear! with your head awry.
2399b.264

- Of course you've heard of the Nancy Lee. 2399b.264
 O' dear little cabin, I've loved you so long. 2399.239; 2399.277
 Oh God, take the sun from the sky! 2399.241
 Oh, have you forgotten those afternoons. 2399b.264
 Oh, how good it is to be. 2399.239; 2399.277
 Oh, it is good to drink and sup. 2399b.264
 Oh, it's pleasant sitting here. 2399b.264
 Oh, one gets used to everything. 2399b.264
 Oh, some of us lolled in the château. 2399.241
 Oh the wife she tried to tell me that 'twas
 nothing but the thrumming. 2399.241
 Oh, weren't they the fine boys! 2399.241
 Oh ye whose hearts are resonant, and ring
 to War's romance. 2399.241
 Oh you who have daring deeds to tell! 2399.239; 2399.277
 On the ragged edge of the world I'll roam. 2399.239; 2399.277
 Once more within the sky's deep sapphire
 hollow. 2399.241
 One of the Down and Out—that's me. 2399.236
 One said: Thy life is thine to make or mar. 2399.233; 2399.237; *A.8134
 Out of the night a crash. 2399b.264
 O'er the dark pines she sees the silver moon. 2399.233; 2399.237; *A.8134
 Pencil, A, sir: a penny—won't you buy? 2399b.264
 Pistol shot, A, rings round and round the
 world. *2399.233; 2399.237; *A.8134
 Poppies, The, gleamed like bloody pools
 through cotton-woolly mist. 2399.241
 Poppies, you try to tell me, glowing there
 in the wheat. 2399.241
 Same old spirit, The, in the morning, boys,
 to the same old din and smut. 2399.241
 Say! You've struck a heap of trouble. 2399.233; 2399.237; 4409b.65.39; *A.8134
 Says Bauldy MacGreegor frae Gleska tae
 Hecky MacCrimmon frae Skye. 2399b.264
 Sez I: My Country calls? Well, let it call. 2399.241
 She lay like a saint on her copper couch. 2399.239; 2399.277
 She risked her all, they told me, bravely
 sinking. 2399b.264
 She was a Philistine spick and span. 2399b.264
 Since all that is was ever bound to be. 2399.241
 Sky, The, is like an envelope. 2399.236
 Smith, great writer of stories, drank. 2399.239; 2399.277
 So easy 'tis to make a rhyme. 2399b.264
 So I walked among the willows very quietly
 all night. 2399.241
 "Sow your wild oats in your youth," so
 we're always told. 2399b.264
 Spirit, The, of the unborn babe peered
 through the window pane. 2399b.264
 Tell Annie I'll be home in time. 2399b.264
 That Barret, the painter of pictures, what
 feeling for color he had. 2399b.264
 That boy I took in the car last night. 2399b.264
 There are strange things done in the mid-
 night sun. 2399.233; 2399.237;
 4394.227; 4409b.65.39; *A.8134
- There lies the trail to Sunnydale. 2399.239; 2399.277
 There was a woman, and she was wise; woe-
 fully wise was she. 2399.233; 2399.237; *A.8134
 There was Claw-fingered Kitty, and Windy
 Ike living the life of shame. 2399.236
 There were two brothers, John and James. 2399.241
 There where the mighty mountains bare
 their fangs unto the moon. 2399.233; 2399.237; *A.8134
 There will be a singing in your heart. 2259.83; 2399.239; 2399.277
 There's a cry from out the loneliness—oh,
 listen, honey, listen. 2399.233; 2399.237; 4394.227; *A.8134
 There's a drip of honeysuckle in the deep
 green lane. 2399.241
 There's a four-pronged buck a-swinging in
 the shadow of my cabin. 2399.233; 2399.237; *A.8134
 There's a race of men that don't fit in. 2399.233; 2399.237; *A.8134
 There's something in your face, Michael,
 I've seen it all the day. 2399b.264
 There's sunshine in the heart of me. 2399.239; 2399.277
 There's sunshine in the heart of me. 4569.411
 They brought the mighty chief to town. 2399.239; 2399.277
 They turned him loose; he bowed his head. 2399.239; 2399.277
 This is pay-day up at the mines, when the
 bearded brutes come down. 2399.233; 2399.237; *A.8134
 This is the law of the Yukon, and ever she
 makes it plain. 2399.233; 2399.237
 4394.227; 4399a.433; 4565.153; *A.8134
 This is the song of the parson's son, as he
 squats in his shack alone. 2399.233; 2399.237; *A.8134
 This is the tale that was told to me by the
 man with the crystal eye. 2399.236
 Three gentlemen live close beside me. 2399b.264
 Three score and ten, the psalmist saith. 2399.239; 2399.277
 To rest my fagged brain now and then. 2399b.264
 To-day within a grog-shop near. 2399b.264
 Tramp, tramp, the grim road, the road from
 Mons to Wipers. 2399.241
 Up in my garret bleak and bare. 2399b.264
 Up into the sky I stare. 2399b.264
 Walking, walking, oh, the joy of walking! 2399b.264
 Wanderlust, The, has lured me to the seven
 lonely seas. 2399.239; 2399.277
 Waves, The, have a story to tell me. 2399.233; 2399.237; *A.8134
 We brought him in from between the lines;
 we'd better have let him die. 2399.241
 We couldn't sit and study for the law. 2399.233; 2399.237; *A.8134
 We sleep in the sleep of ages, the bleak,
 barbarian pines. 2399.233; 2399.237; *A.8134
 We talked of yesteryears, of trails and
 treasure. 2399.236
 We was in a crump-'ole, 'im and me. 2399.241
 We're taking Marie Toro to her home in
 Père-La-Chaise. 2399b.264

- We've finished up the filthy war. 2399b.264
 What are you doing here, Tom Thorne, on
 the white topknot o' the world. 2399.239; 2399.277
 What do they matter, our headlong hates,
 when they take the toll of our Dead. 2399.241
 What d'ye think, lad; what d'ye think. 2399b.264
 What was the blackest sight to me. 2399b.264
 When a girl's sixteen, and as poor as she's
 pretty. 2399.241
 When a man gets on his uppers in a hard-
 pan sort of town. 2399.233; 2399.237; *A.8134
 When Chewed-ear Jenkins got hitched up to
 Guinneyveer McGee. 2399.239; 2399.277
 When first I left Blighty they gave me a
 bay'nit. 2399.241
 When from my fumbling hand the tired pen
 falls. 2399.239; 2399.277
 When the boys come out from Lac Labiche
 in the lure of the early Spring. 2399.239; 2399.277
 When the long, long day is over, and the
 Big Boss gives me pay. 2399.233; 2399.237; *A.8134
 When you're lost in the wild, and you're
 scared as a child. 2399.239; 2399.277; 4569.400
 When your marrer bone seems 'oller. 2399.241
 Where are you going, young fellow my lad. 2399.241
 Wild, A, and woeful race he ran. 2399b.264
 Ye who know the lone trail fain would fol-
 low it. 2399.233; 2399.237; *A.8134
 You've heard of Julot the Apache. 2399b.264
 You make it in your mess-tin by the brazier's
 rosy gleam. 2399.241
 You may talk o' your lutes and your dulci-
 mers fine. 2399.241
 You want me to tell you a story, a yarn of
 the firin' line. 2399.241
 You who have lived in the land. 2399.233; 2399.237; *A.8134
 Zut! it's two o'clock. 2399b.264

Library Notes.

A LIST OF THE MORE IMPORTANT GIFTS RECEIVED SINCE OCTOBER 1, 1923, WITH THE NAMES OF THE GIVERS.

- Academia das Sciencias de Lisboa. Ten volumes, publications of the Academy, including four volumes of a series commemorating the fifth centenary of the capture of Ceuta.
- Alden, Frank W., New York. The descendants of Daniel Alden, who was sixth in descent from John Alden. Private edition. 1923.
- Boston Real Estate Exchange. Assessed values of real estate in Boston, 1923.
- Bourdillon, Mrs. Agnes, Oxford, England. Preludes and romances. London. 1908.
- Moth-wings. London. 1913.
- A lost God. Illustrations by H. J. Ford. London. 1891.
- Aucassin & Nicolette. An old French love story. By Francis W. Bourdillon. 1897.
- British Museum. The fall of Nineveh. A newly discovered Babylonian chronicle in the British Museum. Edited by C. J. Gadd. London. 1923.
- Codman, Miss Martha C., Washington, D. C. The Journal of Mrs. John Amory (Katherine Greene) 1775-1777. With letters from her father, Rufus Greene. Edited from manuscripts by Martha C. Codman. Privately printed. Boston. 1923.
- Conservatoire Royal de Musique, Bruxelles. Catalogue descriptif & analytique du Musée instrumental du Conservatoire. Par Victor Charles Mahillin. Numéros 1 à 3300. Gand. 1893-1922. 5 v.
- Covey, Arthur S., Pelham Manor, N. Y. Nine photographs of the mural decorations painted for William Filene's Sons Co. by Arthur Covey.
- Critchett, C. H. Nineteen directories of New England cities and towns. For the Information Room.
- Crosby, Mrs. Stephen Van R. Seventy-nine volumes of miscellaneous works and 60 numbers of periodicals.
- Dexter, George B. The lure of amateur collecting. By George Blake Dexter. Boston. 1923.
- Dixon, Willis Milnor, Los Angeles. Kith and kin. Containing genealogical data of the families Dixon, Andrus, Battin, Beal and others. By Willis M. Dixon. Los Angeles. 1922.
- Drama League of Boston. 375 volumes and 133 numbers of periodicals. This gift comprises, in books of plays, the works of seventy-five authors represented in ninety-eight different titles, all standard and largely modern, in acting editions, with stage directions; in periodicals, current numbers of The Theatre Magazine and the Theatre Arts Magazine and the publications of the Drama League.
- Dunnack, Henry E., Librarian, Maine State Library. Thomas Hamlin Hubbard, Brevet Brigadier General, U. S. Vols. Augusta. 1923.
- Gorges and the grant of the Province of Maine. 1622. A tercentenary memorial by Henry S. Burrage. 1923.
- Report of the Maine State Bar Association, Vol. 23. Edited by N. L. Bassett. Augusta. 1923.

- Gendrot, Mrs. Felix A. Artists I have known. By Almira B. Fenno-Gendrot. London. [1923.]
Three copies.
- Gilbreth, Frank B., Montclair, New Jersey. Motion study. In Bohemian. By Frank B. Gilbreth. Prague. 1923.
- Great Britain: Patent Office, London. Patents for inventions. 31 volumes. Hale, Philip. Three volumes for the Music Collection.
- Harper, Henry Howard. Letters and poems of Queen Elisabeth (Carmen Sylva). With an introduction by Henry Howard Harper. Boston. 1920. 2 v.
- Pope's Epistle: Eloisa to Abelard. With introduction and notes by Henry Howard Harper. Original copperplate etchings by W. H. W. Bicknell. Boston. 1923.
Both privately printed for members of the Bibliophile Society.
- Howland, Gerald S. Have faith in Coolidge. By Eugene M. Weeks. Boston. 1923.
Twenty copies.
- Johnson, Frederick. Genealogical tables of the Johnson family. Together with additional facts, etc., relating to the same family. 1893.
- Kennedy, Miss Mildred. 758 photographs, various subjects, including photographs of foreign architecture.
- Lagourgue, Charles, Chicago. Fifteen pieces of music by Charles Lagourgue.
- LeBon, Charles, former professor of French in the English High School. 219 volumes of French history and literature by French writers of eminence.
This collection is especially strong in the history of France and includes, besides many others, the historical works of Michelet, Lamartine, Sainte-Beuve and Bossuet. There is also an interesting group of books relating to Molière and an edition of the Complete works of Molière not possessed by this Library; an edition of Ronsard's Works in ten volumes, published in 1604, and Anthology of French poetry, 1752-1866, in four quarto volumes.
- Littell, Philip, and Miss Littell. The writings of George Washington. By Jared Sparks. New York. 1847-1848. 12 v.
- Mangan, Dr. J. J., Lynn. Biographic clinics. Vol. 2. By George M. Gould. Philadelphia. 1904.
Continuing the set.
- Morss, Mrs. Everett. 135 volumes of miscellaneous works, including a number of volumes of fiction and 86 numbers of periodicals.
- Moyer, James A. Introduction to music appreciation and history. By Dorothy Tremble Moyer. Boston. 1923.
Two copies.
- Museum of Fine Arts, Boston. Catalogue of the Indian collection in the Museum. By Ananda Coomaraswamy. Boston. 1923.
- O'Reilly, Rev. James T., O.S.A., Lawrence. Controversies between Royal Governors and their Assemblies in the Northern American Colonies. By John F. Burns, O.S.A. Privately printed. Boston. 1923.
- Quaritch, Bernard, London. A catalogue of books printed in Europe during the fifteenth and sixteenth centuries. London. 1923.
A catalogue of English and foreign bookbindings offered for sale by Bernard Quaritch. London. 1921.
- Page, L. C., & Co. Eight publications, including The new Poland, by Nevin O. Winter. Boston. 1923.
- Peirce, Mrs. Helen M., Northport, Maine. Two volumes of material in manuscript and print relating to the recruiting of Massachusetts troops in the Civil War.
One volume consists of correspondence chiefly between Brigadier General Richard A. Peirce and Governor Andrew, and Edwin M. Stanton. The second volume contains a collection of General and Special Orders issued at the Headquarters of the Adjutant General, Boston, 1863 and 1864.
This valuable and unusually complete file of General Orders and of war-time correspondence has been placed in the 20th Regiment Collection.

- Ricketson, Mrs. M. Elizabeth, New Bedford. Seventy-six steel engravings after J. M. W. Turner.
Located in West End Branch.
- Schmitt, Albert Felix. The Albert Felix Schmitt exhibition held at the galleries of the Boston Art Club, 1921, and 22 photographs of paintings by Albert Felix Schmitt.
- Sprague, Phineas Warren. (Through C. F. Libbie & Co.) The Spragues of Malden, Massachusetts. By George Walter Chamberlain. Privately printed. Boston. 1923.
- Tudor, Mrs. Frederick, Jr. Photograph of painting of Rear Admiral Charles Stewart, U. S. Navy, by Sully.
- U. S. Shipping Board: Emergency Fleet Corporation. Planning a trip abroad. Edited by Edward Hungerford. New York. 1923.
Thirty-five copies for distribution in Branch Libraries.
- Wheelwright, George, Jamaica Plain. Eighty-nine photographs of paintings in foreign galleries and eight views of Old Harvard.
- Whiting, Miss Lilian. 226 manuscript letters written to Miss Whiting, many from Boston authors, to be added to the Kate Field Memorial Collection, established through former gifts of Miss Whiting.

TEN - BOOK LISTS.

(Issued with the Weekly lists of new books.)

The following subjects have been treated since the publication of the last Bulletin :—

- | | |
|--|--|
| No. 95. Recent books of travel. | No. 100. The Shakespeare First Folio, 1623-1923. |
| No. 96. Recent musical biography and reminiscences. | No. 101. Recent methods in education. Prepared in connection with American Education Week, Nov. 18-24. |
| No. 97. Oriental rugs. | No. 102. The Monroe Doctrine, 1823-1923. |
| No. 98. Textile manufacture. Prepared in connection with the International textile Exposition. | No. 103. The appreciation of music. |
| No. 99. Recent verse. | No. 104. The Boston Tea-party. |

These annotated lists are free on request. For current numbers, inquire of any attendant. The earlier numbers may be obtained at the Bates Hall Centre Desk, or at the Information Office, in the Central Library.

These lists will no longer appear every week, but will be issued from time to time as guides to topics of current interest or special occasions, such as anniversaries and meetings of associations.

The Secretary of the American Library Association sends the following note :—

"The publication this fall of the 'A. L. A. Catalog 1912-21' is an event of importance in the library and book world. It is being most favorably received.

"In the compass of one volume the 'A. L. A. Catalog' reviews and classifies 4,000 books. Not only is it of constant use to the library staff, but it is a valuable reference book to put in the hands of library patrons—club women, teachers, ministers, book buyers and students."

Exhibitions by the Fine Arts Department.

1924.

Central Library.

The Exhibitions are arranged to illustrate the Lectures given at the Library.

Jan. 3.	Raphael.	Mar. 6.	Italian Gardens.
Jan. 10.	White Mountains.	Apr. 3.	Rheims.
Jan. 24.	Palestine.	Apr. 10.	Spain.
Feb. 7.	Wonderland of America.	Apr. 17.	The High Sierras.

Branch Libraries.

Exhibitions open on the first Wednesday of each month and continue for two weeks.

CITY PROPER.

NORTH END BRANCH, 3a North Bennet St.

Gainsborough.	Jan.
Palaces.	Feb.
Venice.	Mar.
Wales.	Apr.
Madonna in art.	May

SOUTH END BRANCH, 397 Shawmut Ave.

Modern Painting.	Jan.
Saints in art.	Feb.
The Alps.	Mar.
Central America.	Apr.
Egyptian Art.	May

WEST END BRANCH, Cambridge, cor. Lynde St.

Portraits of Women.	Jan.
Arizona.	Feb.
Landscape Painting.	Mar.
Scandinavia.	Apr.
Great Artists.	May

TYLER STREET BRANCH, Tyler, cor. Oak St.

Scandinavia.	Jan.
Egyptian Art.	Feb.
Library of Congress.	Mar.
The Alps.	Apr.
Castles.	May

BRIGHTON.

BRIGHTON BRANCH, Academy Hill Rd.

Library of Congress.	Jan.
Napoleon.	Feb.
Wales.	Mar.
Northern Africa.	Apr.
Famous Poets.	May

ALLSTON BRANCH, 138 Brighton Ave.

French Revolution.	Jan.
Bermuda.	Feb.
Portraits of Women.	Mar.
Arizona.	Apr.
Wales.	May

FANEUIL BRANCH, 100 Brooks St.

Palaces.	Jan.
Portraits of Women.	Feb.
Arizona.	Mar.
Modern Painting.	Apr.
Scandinavia.	May

CHARLESTOWN.

CHARLESTOWN BRANCH, Monument Sq., cor. Monument Ave.

Modern Sculpture.	Jan.
Library of Congress.	Feb.
Northern Africa.	Mar.
Palaces.	Apr.
The Alps.	May

DORCHESTER.

DORCHESTER BRANCH, Arcadia, cor. Adams St.

Venice.	Jan.
Landscape Painting.	Feb.
Gainsborough.	Mar.
Constantinople.	Apr.
Portraits of Women.	May

CODMAN SQUARE BRANCH, Washington, cor. Norfolk St.

Napoleon.	Jan.
Gainsborough.	Feb.
Scandinavia.	Mar.
Castles.	Apr.
Around the Mediterranean.	May

UPHAM'S CORNER BRANCH, Columbia Rd., cor. Bird St.

Bermuda.	Jan.
Modern Painting.	Feb.
Napoleon.	Mar.
Around the Mediterranean.	Apr.
Gainsborough.	May

LOWER MILLS BRANCH, Washington, cor. Richmond St.

Wales.	Jan.
French Revolution.	Feb.
Modern Sculpture.	Mar.
Venice.	Apr.
Palaces.	May

MATTAPAN BRANCH, 7 Babson St.

U.S. Ship Constitution.	Jan.
Modern Sculpture.	Feb.
Bermuda.	Mar.
Famous Lakes.	Apr.
Constantinople.	May

MOUNT BOWDOIN BRANCH, Washington, cor Eldon St.

Great Artists.	Jan.
South Africa.	Feb.
Famous Lakes.	Mar.
Egyptian Art.	Apr.
Coast Cities of North Europe.	May

NEPONSET BRANCH, 362 Neponset Ave.

Castles.	Jan.
Venice.	Feb.
Modern Painting.	Mar.
Library of Congress.	Apr.
U.S. Ship Constitution.	May

EAST BOSTON.

EAST BOSTON BRANCH, 276-282 Meridian St.

Franklin.	Jan.
Constantinople.	Feb.
Great Artists.	Mar.

South Africa.
Saints in Art.Apr.
May

JEFFRIES POINT BRANCH, 195 Webster St.

Egyptian Art.	Jan.
Great Artists.	Feb.
Palaces.	Mar.
Portraits of Women.	Apr.
Venice.	May

ORIENT HEIGHTS BRANCH, 1030 Bennington St.

Famous Poets.	Jan.
Wales.	Feb.
South Africa.	Mar.
Great Artists.	Apr.
Franklin.	May

HYDE PARK.

HYDE PARK BRANCH, Harvard Ave., cor. Winthrop St.

Landscape Painting.	Jan.
Scandinavia.	Feb.
Franklin.	Mar.
Marine Painting.	Apr.
South Africa.	May

JAMAICA PLAIN.

JAMAICA PLAIN BRANCH, Sedgwick, cor. South St.

The Alps.	Jan.
Castles.	Feb.
Egyptian Art.	Mar.
Coast Cities of North Europe.	Apr.
Napoleon.	May

BOYLSTON STATION BRANCH, Depot Sq.

Central America.	Jan.
The Alps.	Feb.
Castles.	Mar.
Napoleon.	Apr.
Modern Sculpture.	May

ROXBURY.

ROXBURY BRANCH, 46 Milmont St.

South Africa.	Jan.
Around the Mediterranean.	Feb.
Constantinople.	Mar.
Modern Sculpture.	Apr.
Library of Congress.	May

WARREN STREET BRANCH, 392 Warren St.

Arizona.	Jan.
U.S. Ship Constitution.	Feb.
Famous Poets.	Mar.
Bermuda.	Apr.
French Revolution.	May

MOUNT PLEASANT BRANCH, Dudley,
cor. Vine St.

Coast Cities of North Europe.
Franklin.
Madonna in Art.
French Revolution.
Arizona.

Jan.
Feb.
Mar.
Apr.
May

ANDREW SQUARE BRANCH, 396 Dor-
chester St.

Madonna in Art.
North Africa.
U.S. Ship Constitution.
Saints in Art.
Famous Lakes.

Jan.
Feb.
Mar.
Apr.
May

PARKER HILL BRANCH, 1518 Tremont
St.

Around the Mediterranean.
Central America.
Saints in Art.
U.S. Ship Constitution.
North Africa.

Jan.
Feb.
Mar.
Apr.
May

CITY POINT BRANCH, Broadway, near
H St.

Famous Lakes.
Famous Poets.
Central America.
Spanish Art.
Landscape Painting.

Jan.
Feb.
Mar.
Apr.
May

ROXBURY CROSSING BRANCH, 208
Ruggles St.

Constantinople.
Coast Cities of North Europe.
Spanish Art.
Franklin.
Central America.

Jan.
Feb.
Mar.
Apr.
May

WEST ROXBURY.

WEST ROXBURY BRANCH, Centre, near
Mt. Vernon St.

Spanish Art. I.
Famous Lakes.
Coast Cities of North Europe.
Madonna in Art.
Spanish Art. II.

Jan.
Feb.
Mar.
Apr.
May

SOUTH BOSTON.

SOUTH BOSTON BRANCH, 372 Broad-
way.

North Africa.
Madonna in Art.
French Revolution.
Famous Poets.
Bermuda.

Jan.
Feb.
Mar.
Apr.
May

ROSLINDALE BRANCH, Washington,
cor. Ashland St.

Saints in Art.
Madonna in Art.
Around the Mediterranean.
Gainsborough.
Modern Painting.

Jan.
Feb.
Mar.
Apr.
May

Free Public Lectures in Boston. 1924.

The Boston Public Library.

In the Lecture Hall.

Thursday Evenings at 8.00 and Sunday Afternoons at 3.30.

The entrance is from Boylston Street only. The doors will be opened two hours before each lecture and closed ten minutes after the lecture begins.

The Thursday Lectures are generally illustrated by lantern slides.

The Sunday Lectures usually are not illustrated. Exceptions are mentioned below.

Lectures are given occasionally during the winter in the Lecture Hall of the Charlestown, East Boston, Jamaica Plain, North End, South End, West Roxbury, and Upham's Corner Branches.

- Thu., Jan. 3. **Raphael Sanzio, Prince among Painters.** Charles Theodore Carruth.
- Sun., Jan. 6. **The Making of a Picture.** Philip L. Hale, A.N.A., Instructor, School of the Boston Museum of Fine Arts. With lantern illustrations.
- Thu., Jan. 10. **Tip Top Times in the Mountains; Two Weeks Hiking on White Mountain Trails with the Field and Forest Club.** Rev. Charles W. Casson. (Field and Forest Club Course.)
- Sun., Jan. 13. **What Women are doing for Music.** Mrs. William Arms Fisher.
- Thu., Jan. 17. **"Boston of the Next Twenty-Five Years."** (Motion pictures.) Speaker: His Honor, the Mayor, James M. Curley. Boston Conservation Bureau.*
- Sun., Jan. 20. **The Contemporary Movement in the French Theatre from Antoine to Copeau.** Samuel M. Waxman, Ph.D., Professor of Romance Languages, Boston University. (Drama League Course.)
- Thu., Jan. 24. **A Trip to Palestine.** Anton Hanania.
- Sun., Jan. 27. **Adventures of a Sage Brush Tourist in Wyoming.** W. Lyman Underwood, lecturer on Industrial Biology, Massachusetts Institute of Technology. With lantern illustrations.
- Thu., Jan. 31. **The Wonders of the Heavens.** Rev. Manly Bacon Townsend.
- Sun., Feb. 3. **Pirandello and the Modern Italian Theatre.** Robert E. Rogers, A.M., Assistant Professor of English, Massachusetts Institute of Technology. (Drama League Course.)
- Thu., Feb. 7. **The Wonderland of America.** Mrs. Arthur D. Ropes.
- Sun., Feb. 10. **Abraham Lincoln.** Guy Richardson. With lantern illustrations.

* The programs arranged by the Conservation Bureau of the City of Boston will consist of motion pictures, silent informational screen talks, singing by the audience, and a brief address.

- Thu., Feb. 14. **The Appalachian Mountain Club Huts and their Relations with the Trampers.** Milton E. MacGregor, Hut Manager, Appalachian Mountain Club. (Field and Forest Club Course.)
- Sun., Feb. 17. **Organs and Choirs of Greater Boston.** Henry C. Lahee. With lantern illustrations.
- Thu., Feb. 21. **A Program for Washington's Birthday.** (Motion pictures.) Speaker: Charles F. Read, Clerk of the Bostonian Society. Boston Conservation Bureau.*
- Sun., Feb. 24. **Shakespeare's Response to "What the Public Wants."** John Livingston Lowes, Ph.D., Professor of English, Harvard University.
- Thu., Feb. 28. **The World in its True Colors: A Travel-Talk.** Helen Messenger Murdoch, F.R.P.S., illustrated with autochromes taken by the lecturer.
- Sun., Mar. 2. **Expressionism in the Theatre.** Albert H. Gilmer, A.M., Assistant Professor of English, Tufts College. With lantern illustrations. (Drama League Course.)
- Thu., Mar. 6. **Italian Gardens.** Robert N. Cram.
- Sun., Mar. 9. **Books and Life.** Horace G. Wadlin, Litt.D.
- Thu., Mar. 13. **The Call of the Mountains.** Le Roy Jeffers, Secretary, Associated Mountaineering Clubs of North America, Librarian, American Alpine Club. (Field and Forest Club Course.)
- Sun., Mar. 16. **Master Music for Young People.** Malcolm Lang. With musical illustrations.
- Thu., Mar. 20. **Our Guardians of Life and Property.** (Motion pictures.) Speakers from the Boston Fire and Police Departments. Boston Conservation Bureau.*
- Sun., Mar. 23. **Fundamentals in the Theatre, Old and New.** F. W. C. Hersey, A.M., Instructor in English, Harvard University. (Drama League Course.)
- Thu., Mar. 27. **Browning and Ruskin: Prophets of the Twentieth Century.** Agnes Knox Black (Mrs. E. Charlton Black).
- Sun., Mar. 30. **The Bible in Stained Glass.** Joseph G. Reynolds, Jr. With lantern illustrations.
- Thu., Apr. 3. **Gothic Grandeur: how Rheims Cathedral was built.** Rev. William M. Stinson, S.J.
- Sun., Apr. 6. **Recreational Opportunities of Boston.** (Motion pictures.) Speaker: Mrs. Eva W. White, General Director, Community Service of Boston. Boston Conservation Bureau.*
- Thu., Apr. 10. **The Revelation of Spain.** Ralph Adams Cram, Litt.D., LL.D.
- Sun., Apr. 13. **William Blake's Interpretation of The Book of Job.** S. Foster Damon, Assistant in English Department, Harvard University. With lantern illustrations.
- Thu., Apr. 17. **Southern Utah and the High Sierras: Our New National Parks.** George H. Browne, A.M., Headmaster, Browne and Nichols School.
- Sun., Apr. 20. **Music of the Passover: A Program for Easter.** Henry Gideon, A.M., and assistants. With musical illustrations

The Boston Ruskin Club.

The Ruskin Club will continue its meetings in the Lecture Hall on the second and fourth Mondays of the month at 3 o'clock. The following Free Lectures are announced, subject to changes.

- Jan. 14. **What's What in Books.** John Clair Minot.
 Jan. 28. **Ruskin in the Life of To-Day.** Rev. Joseph P. MacCarthy, Ph.D.
 Feb. 8. **105th Anniversary of the Birth of John Ruskin.** Speakers: Dr. Payson Smith, Commissioner of Education; Hon. E. C. R. Bagley, Deputy-Commissioner of Corrections; Rt. Rev. Msgr. Arthur T. Connolly; Mr. Charles F. D. Belden; Mr. Harley Perkins, and Mr. Le Barron Cooke.
 Feb. 11. **The Causes of the American Civil War: Lincoln and Webster.** Joseph Whipple.
 Feb. 25. **Twenty-third Anniversary of the Boston Ruskin Club. Bonnie Scotland: The Land of Broom and Heather.** Mrs Arthur Dudley Ropes. Illustrated.
 Mar. 10. **Around the Bay of Naples.** Miss Ellen C. Page. Illustrated.
 Mar. 24. **The Value of Critical Literature.** Henry Austin Higgins, Secretary, Massachusetts Prison Association.
 Apr. 14. **Joan of Arc: The Genius of Patriotism.** Mrs. James Frederick Hopkins. Illustrated.
 Apr. 28. **The Art Ruskin has given us.** Royal B. Farnum, Principal, Massachusetts Normal Art School. (The Normal Art School class in the History of Art will meet with the Club.)
 May 12. **Annual Meeting.**

The New England Poetry Club.

The following free talks in the Lecture Hall on the second Wednesday of the month at 4.30 o'clock, with illustrative readings, are announced.

SOME INFLUENCES IN MODERN AMERICAN POETRY.

- Jan. 9. **Edwin Arlington Robinson.** Abbie Farwell Brown.
 Feb. 13. **Sarah Teasdale, "H. D." (Hilda Doolittle Aldington) and Edna St. Vincent Millay: Their Treatment of the Theme of Love.** Joseph Auslander, Assistant in English Department, Harvard University.
 Mar. 12. **Carl Sandburg.** Amy Lowell.
 Apr. 9. **Robert Frost.** Norreys Jephson O'Connor, A.M., Assistant Professor of English, Mt. Holyoke College.

The Lowell Institute.

The TRUSTEE of the Lowell Institute under the will of John Lowell, Jr., maintains annually in the City of Boston various Courses of Public Lectures. For the present—the eighty-fifth—season five distinct Series are provided, as follows:—

FREE PUBLIC LECTURES IN HUNTINGTON HALL, in the Rogers Building,
491 Boylston Street.

FREE EVENING SCHOOL UNDER THE AUSPICES OF THE MASSACHUSETTS
INSTITUTE OF TECHNOLOGY.

COLLEGIATE COURSES.

TEACHERS' SCHOOL OF SCIENCE.

FREE LECTURES IN KING'S CHAPEL ON CURRENT TOPICS IN THEOLOGY.

Further information in regard to each of the several Series is given below.

WILLIAM H. LAWRENCE, *Curator.*
A. LAWRENCE LOWELL, *Trustee.*

Free Public Lectures in Huntington Hall.

LOWELL INSTITUTE LECTURES open to the public will be given this year, as in recent years, in Huntington Hall, Rogers Building, 491 Boylston Street, Boston. The several Courses will be announced in advance, with full particulars, in the advertising columns of the *Boston Evening Transcript* and as far as possible in the *Quarterly Bulletin* of the Boston Public Library. They are briefly described on the next page.

Admission to the Huntington Hall Courses is Free, but only by Ticket (except as stated in paragraph 7 beyond), the number of tickets being limited by the capacity of the Hall.

Tickets are distributed to the public under the following rules:—

1. *Admission tickets to the First Lecture* of each Course will be mailed, one to each applicant, in the order of application, and until the supply is exhausted, to all persons whose letters of application are received at least two days before the beginning of any Course by the CURATOR OF THE LOWELL INSTITUTE, 491 BOYLSTON STREET, BOSTON, and are accompanied by stamped, addressed envelopes. (See paragraphs 3 and 4 beyond.)

In such envelopes, when duly stamped and addressed, tickets will be mailed as soon as they are ready for distribution, and if the supply is not already exhausted. If, however, as often happens, the desired tickets are not yet ready for distribution, the envelopes received will be kept on file in the order of application; and, as a rule, tickets for any Course will be mailed to applicants a few days

only before the actual beginning of that Course.

A separate envelope must be sent for EACH TICKET required.

When tickets are in great demand, only one TICKET will be mailed to any one applicant.

2. Persons desiring to secure tickets for more than one Course must send a SEPARATE STAMPED, ADDRESSED ENVELOPE FOR EACH TICKET FOR EACH COURSE.

3. On and after the day on which a Course begins, any tickets left over for that Course may be obtained at the Office of the Lowell Institute, 491 Boylston Street, BETWEEN THE HOURS OF TEN A.M. AND FOUR P.M. (except Saturdays); or by sending to the Curator (with a specific request for such left-over tickets) a stamped, addressed envelope; but inasmuch as it is intended to distribute tickets chiefly by mail, no tickets will be given out at the Office of the Lowell Institute for any Course before the day on which that Course begins.

4. Persons attending the First Lecture of any Course may, just before entering the Hall, EXCHANGE their Admission tickets to the First Lecture for TICKETS GOOD FOR RESERVED SEATS FOR THE ENTIRE COURSE.

5. In order to give all applicants equal opportunity, all reserved-seat tickets are placed beforehand in envelopes, some containing one ticket good for one reserved seat, some containing two or more tickets good for adjoining reserved seats. These envelopes are then shuffled, and at the First Lec-

ture of any Course all who desire to do so may, as just stated (see paragraph 4), exchange their *First-lecture Admission* tickets at tables in the vestibule, for envelopes, drawn by lot, containing Course tickets good for RESERVED SEATS.

6. ¹² Two or more persons wishing to sit together may, by surrendering together their First-lecture Admission tickets (see paragraph 4), exchange these, before entering the Hall, for envelopes containing Course tickets for ADJOINING RESERVED SEATS.

7. PERSONS WITHOUT TICKETS OF ANY KIND may usually obtain admission to the Hall (and almost always good seats) for any lecture by standing in line in the vestibule at the foot of the stairs. Such persons need not arrive until a few minutes before the lecture begins.

8. At all lectures in Huntington Hall the DOORS ARE CLOSED WHEN THE LECTURE BEGINS AND NO ONE IS AFTERWARD ALLOWED TO ENTER.

Ticket holders are requested to return promptly to the Curator or to the Office, for the benefit of others, tickets which they find they cannot use.

A History of the Lowell Institute, by Harriette Knight Smith, giving a complete list of the lectures in previous years, the subject of their lectures, etc., was published in 1898, but is now out of print.

A course of six lectures by PAUL PELLIOI, Professor of the History, Literature, and Art of Central Asia in the Collège de France, Paris, on *The History of Central Asia*. 1. EARLY CULTURAL INTERCOURSE BETWEEN CHINA AND THE NORTHWEST NOMAD TRIBES. 2. THE SPREAD OF BUDDHISM FROM INDIA TO THE FAR EAST. 3. THE FAR-EASTERN FORTUNES OF MAZEISM AND MANICHEANISM. 4. THE GOSPEL IN CENTRAL ASIA AND THE FAR-EAST DURING THE FIRST MILLENNIUM, A.D. 5. FAR-EASTERN CHRISTIANITY UNDER THE MONGOL CONQUERORS FOLLOWING JENGHIZ-KHAN. 6. THE PROGRESS OF ISLAM IN CHINESE TURKESTAN AND IN CHINA. Tuesdays and Fridays at eight o'clock in the evening, beginning Tuesday, January 15.

A course of eight lectures by JOHN M. MANLEY, Ph.D., LL.D., Litt.D., in charge of Department of English, University of Chicago, on *Some New Light on Chaucer*. 1. CHAUCER'S FAMILY. 2. HIS EDUCATION AND OFFICIAL CAREER. 3. HIS FRIENDS AND NEIGHBORS. 4. SOME OF THE CANTERBURY PILGRIMS. 5. SOME OF THE CANTERBURY PILGRIMS, II.

6. SIR THOPAS AND THE FLEMINGS. 7. GRISELDA AND PSYCHE. 8. CHAUCER AS ARTIST. Mondays, Wednesdays, and Saturdays at eight o'clock in the evening, beginning January 21.

A course of eight lectures by ALFRED M. TOZZER, Ph.D., Professor of Anthropology in Harvard University, on *Social Origins*. Fuller announcement will be made later. Fridays and Tuesdays at eight a'clock in the evening, beginning Friday, February 1, and omitting Friday, February 22.

A course of eight lectures by GEORGE MACAULAY TREVELYAN, Litt.D., on *British History*. 1. THE MINGLING OF THE RACES CONSTITUTING THE ENGLISH PEOPLE. 2. AFTER THE NORMAN CONQUEST. FEUDALISM AND CLERICALISM. KING, PEOPLE, AND PARLIAMENT. 3. THE REFORMATION AND THE MAKING OF MODERN ENGLAND. THE KING IN PARLIAMENT. 4. THE KING AGAINST PARLIAMENT. SOCIAL AND RELIGIOUS ELEMENTS IN THE STRUGGLE. 5. LIBERAL AND CONSERVATIVE CHARACTER OF THE REVOLUTION. SETTLEMENT. THE EIGHTEENTH CENTURY. THE BREACH WITH AMERICA. The sixth, seventh, and eighth lectures will deal with the Industrial Revolution, the Anti-Jacobin Reaction, the Liberal Revival, Foreign Policy and Relations with America in the 19th century. A more detailed announcement will appear later. Mondays and Thursdays at five o'clock in the afternoon, beginning Monday, February 18.

A course of eight lectures by ERNEST BARKER, M.A., D.Litt., Hon. LL.D., Principal of King's College, London, England, on *National Character: Its Making and Changing*. 1. RACIAL AND NATIONAL CHARACTER. 2. CLIMATE, FOOD, AND OCCUPATION. 3. LAWS AND INSTITUTIONS. 4. RELIGION AND EDUCATION. 5. LATIN NATIONS. 6. TEUTONIC NATIONS. 7. ENGLISH TRAITS AT HOME. 8. ENGLISH TRAITS ABROAD. Tuesdays and Fridays at eight o'clock in the evening, beginning Tuesday, March 4.

A course of eight lectures by ARCHIBALD THOMPSON DAVISON, Ph.D., Associate Professor of Music in Harvard University, on *The History and Development of Choral Music*. 1. FOLK SONG. 2. PLAINSONG AND EARLY POLYPHONY. 3. THE GOLDEN AGE OF CHURCH MUSIC. 4. THE CHORALE AND ALLIED FORMS. 5. THE MADRIGAL. 6. BACH AND HANDEL. 7. THE ROMANTIC PERIOD. 8. THE RENAISSANCE OF CHORAL MUSIC. Mondays and Thursdays at eight o'clock in the evening, beginning Monday, March 17, omitting Thursday, April 3 and adding Wednesday, April 2.

Free Evening School.

UNDER THE AUSPICES OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

The Trustee of the Lowell Institute has established, under the auspices of the Massachusetts Institute of Technology, a Free Evening School, comprising at present three Courses, a Mechanical, an Electrical, and a

Buildings Course, each extending over two years. For a list of these courses and further information see page 476 of this Bulletin, under Public Educational Courses.

Collegiate Courses.

These have now become a part of the University Extension Courses, provided by an Association of Colleges in and about Boston, and as such they count towards the A.A. degree. In accordance with a provision in

the will of John Lowell, Jr., there will be charged for each Collegiate Course a fee of \$5 or less. For a list of these Courses see page 470 of this Bulletin.

Teachers' School of Science.

Courses in this school are now included in the Extension Courses given by a combination of all the colleges in and about Boston; and as such they count as one-quarter courses or one-third courses for the A.A. degree at Harvard University, Tufts College, Radcliffe College, and Wellesley College. In

accordance with a provision in the will of John Lowell, Jr., there will be a charge for each of these courses of \$5 or less. For a list of these Courses, see page 471 of this Bulletin, under Saturday Courses of the Commission on Extension Courses.

Free Public Lectures in King's Chapel on Current Topics in Theology.

LECTURES ON CURRENT TOPICS IN THEOLOGY will be given, as in recent years in King's Chapel, Tremont and School Streets, Boston.
Admission is FREE and no tickets are required.

SOURCES OF CHRISTIAN LITURGY.

1. **The Worship of the Synagogue.** By GEORGE FOOT MOORE, D.D., LL.D., Professor of the History of Religion, Harvard University. February 4.

2. **Pagan Mysteries.** By CLIFFORD H. MOORE, Ph.D., Litt.D., Professor of Latin, Harvard University. February 11.

3. **The Worship of the Early Church.** By WILLIAM HENRY PAINE HATCH, Ph.D., D.D., Professor of the Literature and Interpretation of the New Testament, Episcopal Theo-

logical School, Cambridge, Mass. February 18.

4. **The Rites of the Eastern Churches.** By GEORGE LA PIANA, Ph.D., Assistant Professor of Church History, Harvard University. February 25.

5. **The Roman Mass.** By WILLIAM WALKER ROCKWELL, S.P.L., Ph.D., Assistant Professor of Church History, Union Theological Seminary. March 3.

6. **The Book of Common Prayer.** By JAMES ARTHUR MULLER, Ph.D., Professor of Church History, Episcopal Theological School, Cambridge, Mass. March 10.

Public Educational Courses.

1924.

Massachusetts Department of Education. Division of University Extension.

The Division of University Extension of the Massachusetts Department of Education was established by the State Legislature in 1915 to provide correspondence and class instruction to the adult residents of the Commonwealth. Persons who wish to enroll in any of the courses of this Division should apply to JAMES A. MOYER, *Director*, Room 217, State House, Boston 9, Mass.

During the year 1923-1924 the following classes will be organized by the Division to meet in Boston, provided a sufficient number apply for them to insure an average attendance of thirty. So far as possible these classes will meet once a week at the time announced. A nominal charge is made in each course to cover the cost of travelling expenses, lesson material, textbooks (in certain courses), and other incidentals. Application for these classes should be made *at once*.

SCHEDULE OF CLASSES IN GREATER BOSTON.

Subject	Place of Meeting	Date of First Meeting
1. Methods of Teaching Geography	Room 15, State House, Boston	Monday, October 1, 1923
2. Conversational Spanish	Lecture Hall, Boston Public Library	Monday, October 1, 1923
3. Conversational French	Lecture Hall, Boston Public Library	Tuesday, October 2, 1923
4. Modern Continental Writers	Lecture Hall, Boston Public Library	Friday, October 5, 1923
5. Industrial Organization and Management	Room 15, State House, Boston	Tuesday, October 9, 1923
6. Modern American Literature.	Lecture Hall, Boston Public Library	Wednesday, October 17, 1923
7. Elementary Accounting	Sever Hall, Harvard University, Cambridge	Wednesday, October 17, 1923
8. Principles of Accounting	Sever Hall, Harvard University, Cambridge	Friday, October 19, 1923
9. Conversational Italian	Normal Art School, cor. Newbury and Exeter Sts.	Friday, October 19, 1923
10. Appreciation of Music	Lecture Hall, Boston Public Library	Saturday, October 20, 1923
11. Oral English — Public Speaking	Normal Art School, cor. Newbury and Exeter Sts.	Tuesday, October 23, 1923
12. Gasoline Automobiles	Normal Art School, cor. Newbury and Exeter Sts.	Thursday, October 25, 1923
13. Radio I	(To be announced)	Tuesday, October 30, 1923
14. Business Law	Room 15, State House, Boston	Thursday, November 1, 1923
15. Salesmanship	Room 15, State House, Boston	Friday, November 2, 1923
16. Lowell Institute Preparatory, Practical Applied Mathematics	Normal Art School, cor. Newbury and Exeter Sts.	Tuesday, November 6, 1923

DESCRIPTION OF COURSES TO BE GIVEN IN BOSTON.

An asterisk (*) indicates a course of college grade.

1. **Methods of Teaching Geography.*** PROFESSOR DOUGLAS C. RIDGLEY of Clark University. First meeting, Monday, October 1, 1923, at 7:30 p.m. Room 15, State House, Boston.

This course is offered in co-operation with Clark University and will be credited at that institution. The subject matter has been arranged especially for teachers in geography, junior, and senior high schools. Fifteen lessons. Charge, \$8, textbook extra.

2. **Conversational Spanish I.** EL SEÑOR CARLOS A. MONGE. First meeting, Monday,

October 1, 1923, at 8 p.m. Lecture Hall, Boston Public Library.

This is an elementary course in the practical use of Spanish. Only such words will be employed in the vocabulary as are used ordinarily in social and commercial life in Spanish-speaking countries. Enrollment is open to those who have no knowledge of the language. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook included; \$1 for Part II.

2a. **Conversational Spanish II.** EL SEÑOR CARLOS A. MONGE. First meeting, Monday,

October 1, 1923, at 7 p.m. Lecture Hall, Boston Public Library.

This is a continuation of Conversational Spanish I, and is open to those who have completed that course and to others who have an equivalent knowledge of Spanish. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook extra; \$1 for Part II.

3. Conversational French I. CAPTAIN ANDRÉ MORIZE, Professor of French Literature in Harvard University. Two classes. First meeting, Tuesday, October 2, 1923, at 7 and 8 p.m. Lecture Hall, Boston Public Library.

This is an elementary course in the practical use of the French language. The direct method of instruction is used. The 7 o'clock class is intended for beginners or for those who have a slight knowledge of the language. The 8 o'clock class is intended for those who have a general knowledge of the rudiments of French grammar and composition. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook included; \$1 for Part II.

3a. Conversational French II. CAPTAIN ANDRÉ MORIZE. First meeting, Tuesday, October 2, 1923, at 5 p.m. Lecture Hall, Boston Public Library.

Though for more advanced students, this course follows naturally Conversational French I. It emphasizes the use of idiomatic expressions. Enrollment is open to those who have completed the preceding course and to others who have an equivalent knowledge of French. This course is given in two parts of ten lessons each. Charge, \$2 for Part I, textbook extra; \$1 for Part II.

4. Modern Continental Writers.* PROFESSOR ROBERT E. ROGERS, English Department of the Massachusetts Institute of Technology. First meeting, Friday, October 5, 1923, at 9.30 a.m. Lecture Hall, Boston Public Library.

This course has been arranged for the librarians of Greater Boston. Membership in the course is not restricted to librarians, however; anyone who is interested may enroll. Ten lessons. Charge, \$2.

5. Industrial Organization and Management.* MR. DANIEL BLOOMFIELD, Industrial Management Expert. First meeting, Tuesday, October 9, 1923, at 7.30 p.m. Room 15, State House.

This course is intended to indicate arrangements, systems, methods, and projects in manufacture which will be helpful and suggestive to enterprising and openminded men holding executive or responsible clerical positions in industry. Ten lessons. Charge, \$3.

6. Modern American Literature.* PROFESSOR ROBERT E. ROGERS, Massachusetts Institute of Technology. First meeting, Wednesday, October 17, 1923, at 7.30 p.m. Lecture Hall, Boston Public Library.

In this course American writers and their most important works (1870 to date) will be considered. Ten lessons. Charge, \$2.

7. Elementary Accounting.* PROFESSOR JAMES V. TONER, Boston University. Two sections. First meetings, Wednesday, Oc-

tober 17, 1923, at 6 and 7 p.m. Sever Hall, Harvard University, Cambridge.

This is the first in a series of courses designed to give instruction in the important features of accounting, and is open to those who have had a satisfactory course in arithmetic, and who are somewhat familiar with the processes of bookkeeping. This course is given in two parts of eight lessons each. Charge, \$2 for each part; textbook extra.

8. Principles of Accounting.* PROFESSOR JAMES V. TONER, Boston University. Two sections. First meetings, Friday, October 19, 1923, at 6 and 7 p.m. Sever Hall, Harvard University, Cambridge.

In this course are studied the essential principles which must be mastered by every qualified accountant. These are illustrated throughout the course by concrete examples of constructive accounting. The course is open to those who have knowledge of bookkeeping and accounting equivalent to that obtained in the course in Elementary Accounting. This course is given in two parts of eight lessons each. Charge, \$2 for each part; textbook extra.

9. Conversational Italian I. MR. PAUL V. DONOVAN, Principal, Continuation School. First meeting, Friday, October 19, 1923, at 7.30 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This is an elementary course in the practical use of the Italian language. Direct method of instruction is used. The course is given in two parts of ten lessons each. Charge, \$2 for Part I, text material included; \$1 for Part II.

9a. Conversational Italian II. MR. PAUL V. DONOVAN, Principal, Continuation School. First meeting, Friday, October 19, 1923, at 5.15 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This is a continuation of Conversational Italian I, and is open to those who have completed that course and to others who have an equivalent knowledge of Italian. The course is given in two parts of ten lessons each. Charge, \$2 for Part I, text material included; \$1 for Part II.

10. Appreciation of Music. MR. STUART MASON, New England Conservatory of Music. First meeting, Saturday, October 20, 1923, at 8 p.m. Lecture Hall, Boston Public Library.

The purpose of this course is to develop an intelligent, non-technical understanding of good music. The lectures will be illustrated by musical selections. Ten lessons. Charge \$2, textbook included.

10a. Appreciation of Music. (Second course.) MR. HENRY GIDEON, Organist and Lecturer. First meeting, Saturday, January 12, 1924, at 8 p.m. Lecture Hall, Boston Public Library.

The lecture topics for this course will be announced at the first meeting. An entirely new outline will be followed. Students in previous classes are urged to enroll. Ten lessons. Charge, \$2.

A third course of ten lectures in Appreciation of Music by Mr. Gideon will begin on Saturday evening, March 22, 1924.

11. Oral English—Public Speaking. PROFESSOR ALBERT H. GILMER, English Depart-

ment, Tufts College. First meeting, Tuesday, October 23, 1923, at 6 and 8 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This course includes instruction in outlining, writing and delivering addresses for various occasions; collecting material for debates; public reading; oral discussion; and parliamentary procedure. Ten lessons. Charge, \$2.

12. **Gasoline Automobiles.*** MR. ARTHUR ASHWORTH. Thursday, October 25, 1923, at 6 and 8 p.m. Normal Art School, Exeter and Newbury Streets, Boston.

This is a lecture course so planned that by the use of colored charts and non-technical terms it is of particular interest to automobile owners, both men and women, who wish to know something about the mechanism of their cars. The course includes a discussion of the essential parts and types of automobiles as well as a study of engines, transmissions, starting and lighting systems, and common troubles and remedies. Ten lessons. Charge, \$2; textbook extra.

13. **Radio I.** Tuesday, October 30, 1923, at 7.30 p.m. Place of meeting to be announced.

This course is suited to the needs of students who are interested in the broad aspects of radio phone service and not in the technical details. Ten lessons. Charge, \$3; textbook included.

14. **Business Law.*** MR. FRANK J. DONAHUE, member of the Massachusetts Bar and form-

er Secretary of State. Thursday, November 1, 1923, at 7 p.m. Room 15, State House.

This course includes the study of the following subjects: contracts, agency, personal property, mortgages, trustees, partnership, corporations, insurance and bankruptcy. The course is given in two parts of ten lessons each. Charge, \$2 for each part; textbook extra.

15. **Salesmanship.** MR. GEORGE H. TRACY. Friday, November 2, 1923, at 7 p.m. Room 15, State House.

This course is intended for those whose business it is to sell goods, whether on the road, in the store, by advertising, or by correspondence. It is planned particularly to meet the needs of prospective traveling salesmen and other selling agents. Ten lessons. Charge, \$2.

16. **Lowell Institute Preparatory Course, Practical Applied Mathematics.** OSCAR MUENZ, Massachusetts Institute of Technology. Tuesday, November 6, 1923, at 7 p.m. Meets twice a week on Tuesdays and Fridays. Normal Art School, Exeter and Newbury Streets, Boston.

This course is intended for men employed in shops and factories. Practical applications of arithmetic, geometry, and physics as applied to shop problems are studied. Twelve lessons. Charge, \$2; textbook included. Other courses in mathematics will follow this one.

OTHER COURSES OFFERED FOR CORRESPONDENCE AND CLASS INSTRUCTION.

In addition to the courses outlined above, the Division of University Extension offers instruction in approximately one hundred other subjects. All the courses listed below are given by correspondence, and most of them are offered for class instruction when not duplicating educational work provided at nominal cost by other institutions. Unless otherwise stated in the descriptions, instruction is given both in class and by correspondence. Twenty students must enroll to form a class. Starred (*) courses are of college grade. The fees stated are for correspondence instruction only. Charges for class instruction are somewhat less.

COURSES IN LANGUAGE.

Elementary English and Rhetoric. Grammar and composition as given in high schools. Extra lessons given to include preparation for college entrance examinations. By correspondence only. 20 lessons. \$5.

English Composition A*. Open only to those who have had the course in *Elementary English and Rhetoric*, or its equivalent. 20 lessons. \$8; textbooks extra.

English Composition AA*. Continuation of *English Composition A*. Open only to those who have had the course in *English Composition A* or its equivalent. 20 lessons. \$10; textbooks extra.

English Composition B. Courses I, II*, and III*. Courses in composition, including the preparation of manuscripts. Ten lessons in each course. \$5 for each course; textbooks extra.

Appreciation of English Literature.* 8 lessons. \$4; textbooks extra.

English for New Americans. Courses I, II, III, IV. Very elementary. By corres-

pondence only. 5, 8, 10, and 20 lessons. \$1 for Course I; \$2 for Course II; \$3 for Course III; \$4 for Course IV.

English for Business. Open to all who read and write English readily. 20 lessons. \$7.

Elementary Spanish.* 20 lessons. \$9.

Commercial Spanish.* Open only to those who have completed the course in *Elementary Spanish*, or its equivalent. 20 lessons. \$10.

French. Courses I, II, III, IV, V. 16 lessons in each course. Course I, \$9; Course II, \$6; Course III, \$7; Course IV, \$5; Course V., \$8.

Elementary Italian. Open only to those who have had a course in *Elementary English*. 16 lessons. \$9.

Elementary Latin. By correspondence only. 16 lessons. \$5.

COURSES IN HISTORY AND GOVERNMENT.

Elementary United States History and Government. General courses equivalent to the work given in this subject in New En-

gland high schools. By correspondence only. 20 lessons. \$7.

United States History A (Period 1760 to 1830).* Advanced course equivalent to similar courses offered in college. 24 lessons. \$8; textbooks extra.

American Government.* Advanced course in government, including particularly a study of the Constitution of the United States. 18 lessons. \$7; textbooks extra.

Industrial History. In classes only. 10 lessons. \$2; textbook extra.

Civics. 10 lessons. \$3.

Civics for Americans of Foreign Birth. Open only to those who have a fair command of English. 20 lessons. \$3.

Civics for Naturalization. 10 lessons. \$2.

American Citizenship. Of special interest to prospective women voters. In classes only. 6 lessons. \$1; textbook extra.

COURSES IN ECONOMICS.

Business Economics. 16 lessons. \$7.

Elements of Economics.* Introductory course equivalent to the first course given in Massachusetts colleges. 16 lessons. \$12; textbooks extra.

Present-day Economic Problems. In classes only. 10 lessons. \$2; textbook extra.

Sociology.* 12 lessons. \$3; textbooks extra.

Practical Sociology. In classes only. 10 lessons. \$2; textbook extra.

Money and Banking. 20 lessons. \$10.

COURSES IN EDUCATION.

Applied Educational Psychology.* 10 lessons. \$5.

Methods of Teaching English to Adult Immigrants.* 8 lessons. \$5.

Americanization—Organization and Supervision.* In classes only. 16 lessons. \$2.

Methods of Teaching in Secondary Schools.* (1) Mathematics, 8 lessons. \$5. (2) English, 10 lessons. \$6.

COURSES IN MATHEMATICS.

Elementary Applied Arithmetic. A short unit course for adults who wish to review addition, subtraction, etc., common fractions, and decimals. 8 lessons. \$2.

Practical Applied Mathematics. For men employed in shops and factories. 12 lessons. \$4.

Practical Mathematics for Electricians. 12 lessons. \$4.

Slide Rule and its Use. Open to those who have had the course in *Practical Applied Mathematics*. 5 lessons. Charge for postage, lesson sheets, and *practice* slide rule, \$3. To those furnishing their own slide rule the charge is \$2.

Practical Mechanics. Simpler problems in mechanics likely to be met in shop work and practical engineering. 20 lessons. \$7.

Advanced Shop Mathematics. 20 lessons. \$7.

Elementary Algebra. Includes subject-matter required for entrance examinations

in New England colleges. By correspondence only. 16 lessons. \$8.

Elementary Geometry. Includes plane geometry as required for college entrance examinations. By correspondence only. 20 lessons. \$8.

Solid Geometry.* Continuation of the course in *Elementary Geometry*. 10 lessons. \$5.

Advanced Algebra.* Advanced course in Algebra equivalent to similar courses offered in colleges. 24 lessons. \$14.

Trigonometry.* Course equivalent to those offered in colleges. 20 lessons. \$10.

Statics—Elements of Mechanics.* Calculation of the stresses in structures used ordinarily in mechanical engineering, cranes, derrick crabs, roof trusses, etc. 20 lessons. \$9.

Practical Calculus. 10 lessons. \$6.

COMMERCIAL AND MANAGEMENT COURSES.

Business Arithmetic. By correspondence only. 20 lessons. \$6.

Elementary Bookkeeping. By correspondence only. 10 lessons. \$5, including all material.

Stenography. A brief course for beginners. By correspondence only. 20 lessons. \$8.

Typewriting. Instruction in touch system of writing. By correspondence only. 20 lessons. \$8.

Penmanship Improvement. 6 lessons. \$2.

Commercial Correspondence. 20 lessons. \$8.

Cost Accounting.* 16 lessons. \$10.

Industrial Organization.* 20 lessons. \$10; textbooks extra.

Office Organization and Management. 20 lessons. \$10.

Personal Management.* 10 lessons. \$6.

Retail Selling. 10 lessons. \$4.

Salesmanship. 10 lessons. \$4.

Advertising. 10 lessons. \$5.

Business Law. 20 lessons. \$10.

COURSES IN DRAWING.

Mechanical Drawing. The course has been divided into four parts of ten lessons each.

PARTS I and II.* Training in use of drawing instruments; simple drawing problems. By correspondence only. \$7 for each part; instruments and materials extra.

PARTS III and IV.* More advanced work,—as conventions used in structural steel work, plumbing, steam fitting, electrical work, patent drawing, etc. \$7 for each part; instruments and materials extra.

Architectural Drawing. By correspondence only. Open only to those who have had the course in *Plan Drawing*, or its equivalent. 20 lessons. \$14.

Advanced Mechanical Drawing (Descriptive Geometry).* Covers the subject as taught in engineering schools. 20 lessons. \$10.

Blueprint and Plan Reading. 8 lessons.

Plan Drawing. A brief course with the object of teaching the conventional methods of making plans, elevations, and general details of building. 10 lessons. \$5. Instruments required are extra.

Estimating. Open only to those who have had some experience in building and construction or the course in *Plan Drawing*. 10 lessons. \$5.

Elementary Machine Design.* 10 lessons. \$7.

Practical and Theoretical Machine Design.* 10 lessons. \$7.

Free-hand Drawing. By correspondence only. Cross drawing glass used. 10 lessons. \$6.

Show-card Writing. By correspondence only. 20 lessons. \$16, including equipment.

COURSES IN ENGINES AND BOILERS.

Practical Steam Engineering. By correspondence only. 20 lessons. \$9.

Gas and Oil Engines. 10 lessons. \$5.

Heat. Intended to supply the fundamental and practical knowledge necessary for the successful study of heat-using machinery. 16 lessons. \$6.

Engineering Thermodynamics.* 20 lessons. \$9.

Fuels. 10 lessons. \$5.

Steam Boilers.* 20 lessons. \$9.

Steam Engines.* 20 lessons. \$9.

Steam Turbines.* 20 lessons. \$9.

Marine Steam Turbines. 12 lessons. \$4.

COURSES IN HEATING, VENTILATING, AND POWER PLANTS.

Heating and Ventilating.* Open only to those who have had the course in *Practical Applied Mathematics and Drawing for Mechanics*, or an equivalent. 20 lessons. \$9.

Power Plant Economics.* 20 lessons. \$9.

Testing of Power Plants.* Offered for class instruction only. 10 lessons. \$5.

Locomotive Maintenance. Offered for class instruction only. 10 lessons. \$3; textbooks extra.

Refrigeration.* 20 lessons. \$10.

Heating and Lighting of Buildings. 10 lessons. \$4.

COURSES IN ELECTRICITY.

Practical Electricity. Open only to those who have had the course in *Practical Mathematics for Electricians*, or its equivalent. 20 lessons. \$10.

Dynamo-Electric Machinery.* Open only to those who have had the course in *Practical Electricity*, or its equivalent. 20 lessons. \$10.

Essentials of Alternating Currents.* 20 lessons. \$11.

Theory of Alternating Currents.* Advanced Course. Open only to those who have had the course in *Dynamo-Electric Machinery* and *Trigonometry*, or their equivalents. 20 lessons. \$14.

Electric Railways.* Open only to those who have had the course in *Practical Electricity*, or its equivalent. 20 lessons. \$9.

Electric Transmission.* Open only to those who have had courses in *Dynamo-Electric Machinery* and *Theory of Alternating Currents*. 20 lessons. \$13.

Electric Wiring. By correspondence only. Open only to those who have had the course in *Practical Electricity*, or its equivalent plus practical experience. 20 lessons. \$10.

Radio Reception and Transmission. This is a non-technical course of general interest dealing with the handling and construction of simple radio apparatus, and with the principles of electricity involved in radio operation. 20 lessons. \$11.

COURSES IN STRUCTURAL, HIGHWAY, AND HYDRAULIC ENGINEERING.

Materials of Construction. 10 lessons. \$5.

Lumber and its Uses. 10 lessons. \$5.

Concrete and its Uses. 12 lessons. \$5.

Strength of Materials.* 24 lessons. \$10.

Elements of Structures.* 20 lessons. \$12.

Highway Construction and Maintenance.*

Instruction given by a specialist in the Massachusetts Highway Commission. 10 lessons. \$5.

Plumbing. By correspondence only. 10 lessons. \$6.

Steel Building Design.* 20 lessons. \$14.

Steel Bridge Design.* 20 lessons. \$14.

Elementary Concrete Construction.* 10 lessons. \$8.

Reinforced Concrete Construction. 10 lessons. \$15.

Hydraulics.* Practical course giving only the essentials as regards theory. 20 lessons. \$14.

COURSES IN HOMEMAKING.

Exterior Home Decoration. 6 lessons. \$2.

Interior Home Decoration. 6 lessons. \$3.

Study of Fabrics. 8 lessons. \$5.

Fabrics for Women's Clothing. Of special value to those who wish to dress suitably on moderate expenditure. No knowledge of chemistry or of mathematics is necessary in this course. 6 lessons. \$3.

Foods and Nutrition. This is the course previously announced as *Elementary Dietetics*. 8 lessons. \$3.

Dietetics.* This is an advanced course in the selection and preparation of foods. 14 lessons. \$6.

Household Management. 8 lessons. \$3.

Appreciation of Music. 10 lessons. \$3.

Appreciation of Paintings and Sculpture. 6 lessons. \$3.

NATURAL SCIENCE.

Civic Biology (Botany, Zoölogy and Physiology). Of interest and practical assistance to teachers in elementary schools, to social workers, and to women who plan to take up nursing. 10 lessons. \$5.

SPECIAL INDUSTRIAL COURSES.

Safety Engineering.* This course is designed to enable men in charge of factories and building operations to do effective work in preventing industrial accidents. 10 lessons. \$5.

Lowell Institute Preparatory Course. A review course in subjects required for entrance to the Lowell Institute Evening School. Enrolled students will be expected to have completed the essential part of standard courses in Arithmetic, Algebra (to quadratic equations), and Plane Geometry. 20 lessons. \$20.

CIVIL SERVICE.

Civil Service Preparatory Course. In the interest of prospective students who need only certain subjects the course has been divided into the following parts. Students are advised to enroll in one part at a time.

ARITHMETIC, COURSE I. For draftsmen,

foremen, storekeepers, and watchmen. 5 lessons. \$2.

ARITHMETIC, COURSE II. For sealers of weights and measures, bookkeepers, and clerks. 5 lessons. \$2.

ENGLISH, COURSE I. For policemen, firemen, janitors, inspectors, postoffice clerks, and foremen. 10 lessons. \$3.

ENGLISH, COURSE II. For clerks, stenographers, secretaries, and office assistants. 10 lessons. \$3.

COURSES IN TEXTILES.

Cotton Textile Processes and Calculations. 20 lessons. \$7.

Woolen Textile Processes and Calculations. 20 lessons. \$7.

Textiles—Elements of Design. In classes only. 10 lessons. \$3; textbook and materials extra.

Chemistry of Textiles. In classes only. 10 lessons. \$3; textbooks and laboratory materials extra.

Commission on Extension Courses.

A circular giving detailed information about these and other courses offered by the Associated Colleges may be obtained by applying to the COMMISSION ON EXTENSION COURSES, 19 University Hall, Cambridge.

EVENING COURSES.

Descriptive Astronomy. Tuesday and Friday at 8 p.m., at the Astronomical Laboratory, 11 Jarvis Street, Cambridge, beginning October 2. Half-course, first half-year. PROFESSOR HARLAN T. STETSON, Harvard University. Fee, \$2.50. Group II.

Principles of Sociology: Ideas of Social Progress. Monday and Friday at 7.30 p.m., at the College of Secretarial Science (corner of St. Botolph and Garrison Streets), beginning September 28. Half-course, first half-year. PROFESSOR THOMAS N. CARVER, Harvard University. Fee, \$2.50. Group III.

Social Reconstruction. Monday and Friday at 7.30 p.m., at the College of Secretarial Science (corner of St. Botolph and Garrison Streets), beginning February 8, 1924. Half-course, second half-year. PROFESSOR THOMAS N. CARVER, Harvard University. Fee, \$2.50. Group III.

English Composition. Lectures, written work, and a personal conference once a month. Tuesday, from 8 to 9.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 25. Half-course. PROFESSOR ROBERT E. ROGERS, Massachusetts Institute of Technology. Fee, \$5. Group I.

Advanced English Composition. Lectures, writing, and conferences. Friday, from 8 to 9.30 p.m., at the Boston Public Library (Copley Square), beginning September 28. Half-course. MR. F. W. C. HERSEY, Harvard University. Fee, \$5. Group I.

History of English Literature. Lectures, assigned reading, essays, and conferences. Tuesday and Thursday, at 7.30 p.m., at Boston University (corner of Boylston and

Exeter Streets), beginning October 2, and a conference meeting once a week. Full course. PROFESSOR E. CHARLTON BLACK, Boston University. Fee, \$5. Group I.

Intermediate French. Oral exercises, grammar, dictation, conversation, and reading of twentieth century plays and stories. Monday and Wednesday, at 7 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half course. PROFESSOR JAMES GEDDES, Boston University. Fee, \$5. Group I.

American Government. An introduction to the study of American Government with particular reference to national organization and functions. Tuesday and Thursday, at 7.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 25. Half-course, first half-year. PROFESSOR W. B. MUNRO, Harvard University. Fee, \$2.50. Group III.

American Politics and Political Parties. This course will deal with the workings of American political institutions, particularly through the agencies of the political parties. Tuesday and Thursday, at 7.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning February 5, 1924. Half-course, second half-year. PROFESSOR A. N. HOLCOMBE, Harvard University. Fee, \$2.50. Group III.

Elementary Spanish. Grammar, reading, composition, and conversation. Tuesday and Friday, at 7.15 p.m., in Emerson Hall, Harvard University, Cambridge, beginning October 2. Half-course. PROFESSOR ERNEST F. LANGLEY, Massachusetts Institute of Technology. Fee, \$5. Group I.

Second-year Spanish. Composition, conversation, letter-writing, and reading. Tues-

day and Friday, at 8.15 p.m., in Emerson Hall, Harvard University, Cambridge, beginning October 2. Half-course. PROFESSOR ERNEST F. LANGLEY, Massachusetts Institute of Technology. Fee, \$5. Group I.

AFTERNOON COURSES.

Elementary French. Grammar, reading, conversation. Monday and Wednesday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half-course. PROFESSOR JAMES GEDDES, Boston University. Fee, \$5. Group I.

Oral Practice Course in French. Wednesday and Friday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning October 3. Half-course. PROFESSOR L. J. A. MERCIER, Harvard University. Fee, \$5. Group I.

Elementary German. Reading, grammar, and composition. Monday, from 4.15 to 6.15 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 24. Half-course. PROFESSOR MARSHALL L. PERRIN, Boston University. Fee, \$5. Group I.

German Literature. Goethe's Faust. Wednesday, from 4.15 to 6.15 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half-course. PROFESSOR MARSHALL L. PERRIN, Boston University. Fee \$5. Group I.

The History of the United States as a World Power. Lectures, assigned reading, and conferences. Wednesday at 4.30 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 26. Half-course. PROFESSOR ARTHUR I. ANDREWS, Tufts College. Fee, \$5. Group III.

Elementary Italian. Grammar, reading, conversation. Tuesday and Thursday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning September 27. Half-course. PROFESSOR JAMES GEDDES, Boston University. Fee, \$5. Group I.

Analysis and Appreciation of Music. Lectures, reading, and class discussions. Tuesday, at 5 p.m., at Boston University (corner of Boylston and Exeter Streets), beginning October 2, and a conference meeting once a week. Half-course. PROFESSOR JOHN P.

MARSHALL, Boston University. Fee, \$5 Group I.

Introduction to Philosophy. Lectures, assigned reading, and reports. Tuesday and Thursday, from 4.30 to 6 p.m., at Emerson Hall, Harvard University, beginning February 5, 1924. Half-course, second half-year. PROFESSOR C. I. LEWIS, Harvard University. Fee, \$2.50. Group IV.

Introduction to Psychology. Experimental Facts and Their Application. Tuesday and Thursday, from 4.30 to 6 p.m., at Emerson Hall, Harvard University, beginning September 25. Half-course, first half-year. PROFESSOR HERBERT S. LANGFELD, Harvard University. Fee, \$2.50. Group IV.

SATURDAY COURSES.

Botany: Physiological Botany. Second-year Class. Lectures and laboratory work. Saturday, from 10 a.m. to 12 m., beginning January 26, 1924, at the Botanical Museum, Harvard University. Quarter-course, second half-year. PROFESSOR W. J. V. OSTERHOUT, Harvard University. Fee, \$2.50. Group II.

Geography: Physiography. First-year Class. Lectures and laboratory work. Saturday, from 2 to 4 p.m., at the Rogers Building (491 Boylston Street, Boston), beginning October 6. One-third course, first half-year. PROFESSOR ELIZABETH F. FISHER, Wellesley College. Fee, \$2.50. Group II.

Geology: Historical Geology. Lectures and laboratory work. Saturday, from 2 to 4 p.m., at the Studio Building, 5 Jarvis Street, Cambridge, beginning November 10. One-third course. PROFESSOR GEORGE H. BARTON, Director of the Teachers' School of Science. Fee, \$2.50. Group II.

Geology: Lithology. Lectures and laboratory work. Saturday from 10 a.m. to 12 m., at the Studio Building, 5 Jarvis Street, Cambridge, beginning November 10. One-third course. PROFESSOR GEORGE H. BARTON, Director of the Teachers' School of Science. Fee, \$2.50. Group II.

Zoology: General Zoölogy. Lectures and laboratory work. Saturday, from 2 to 4 p.m., at the Zoölogical Laboratory, Harvard University, beginning September 29. Quarter-course, first half-year. PROFESSOR GEORGE H. PARKER, Harvard University. Fee, \$2.50. Group II.

Boston University.

COLLEGE AND EXTENSION COURSES FOR TEACHERS AND OTHERS, 1923-1924.

Saturday and Late Afternoon and Evening Courses (credit courses, leading to the degree of A.B. or S.B. offered by Boston University, College of Liberal Arts, and non-credit courses), during the first semester, September 24 to January 19, 1924, and the second semester, February 2 to June 7. For further information address PROFESSOR A. H. RICE, 688 Boylston St., Boston 17.

Americanization. By MR. WILLIAM WARE LOCKE.

Anglo-Saxon. By MR. MERVYN J. BAILEY.

Architecture. By MR. FRANK CHOUTEAU BROWN.

Drama. By PROFESSOR J. R. TAYLOR and MR. G. M. SNEATH.

English Literature and Composition. By PROFESSOR E. CHARLTON BLACK; PROFESSOR MARSHALL L. PERRIN; PROFESSOR ROBERT M.

GAY of Simmons College, PROFESSOR A. K. BLACK, MR. MERVYN J. CURL, MR. WILLIAM M. TANNER, PROFESSOR WILLIAM L. CORBIN, MR. RALPH W. TAYLOR, MR. G. M. SNEATH.

French. By PROFESSOR SAMUEL M. WAXMAN and MR. ALCIDE DE ANDRIA.

Geology. By MR. JAMES R. MARTIN.

German. By MR. MERVYN J. BAILEY.

Government. By ROY J. HONEYWELL.

History. By PROFESSOR ALEXANDER H. RICE, ASST. PROFESSOR WARREN O. AULT, ASST. PROFESSOR RALPH V. HARLOW.

Latin. By PROFESSOR ALEXANDER H. RICE and PROFESSOR DONALD CAMERON.

Mathematics. By PROFESSOR ROBERT E.

BRUCE, MR. ELMER B. MODE, MR. WILLIAM L. VOSBURGH, MR. JOHN A. MARSH.

Music. By PROFESSOR JOHN P. MARSHALL, MR. R. C. ROBINSON of Wellesley College; MR. PERCY GRAHAM, MR. ALBERT C. SHERMAN, MISS RUTH MYERS.

Physics. By PROFESSOR NORTON A. KENT and MR. L. B. TAYLOR.

Psychology. By MR. EDWARD R. LEWIS.

Sociology. By PROFESSOR ERNEST R. GROVES.

Spanish. By PROFESSOR SAMUEL M. WAXMAN and ASSOCIATE PROFESSOR SALVADOR CORNEJO.

Vocational Guidance. By MR. FREDERICK J. ALLEN.

Franklin Union.

(Established from the Bequest of Benjamin Franklin.)

Evening classes open on Monday evening, October 1, 1923, at 7 p.m. Classes meet from 7 p.m. to 9 p.m., except as otherwise noted, from Monday to Friday inclusive. Saturday Afternoon sections from 2 to 5.30 p.m.

Registration and conferences with instructors on Monday evening, September 24, and Tuesday evening, September 25, at 7 p.m.

Evening instruction is intended to supplement the daily work of men in the trades or industries, and aims to give in a practical way the technical training which can not be readily picked up in the shop.

Regular day classes start October 1st, and consist of intensive instruction for eight months in the school, thirty hours per week, and four months out on the job, under our supervision.

Courses are particularly arranged to enable young men to fit readily and intelligently into the present complex industrial and manufacturing world, and to provide training strong in fundamental principles, underlying modern manufacture and communication.

Tuition: \$225 for the continuous twelve months, payable in installments.

Special day classes meet five days a week, from 9 a.m. to 4 p.m. One may enter at practically any time of the year.

A charge of \$35 per month is made payable in advance. These courses are usually flexible, and every effort is made to fit the training to the industrial needs of the applicant, especially if the man has a disability.

For catalogues and further information, address WALTER B. RUSSELL, Director, 41 Berkeley St., Boston 18, Mass.

EVENING AND SATURDAY AFTER-NOON COURSES.

Industrial Electricity. Three years. Certificate granted. Classroom and laboratory practice. Fees: First year, \$15; Second year, \$18; Third year, \$20. Entrance examination in Arithmetic through fractions.

Practical Electricity. Two years. Certificate granted. Intended primarily for men not actually engaged in the electrical industry who wish to acquire a working knowledge of the science. Fees: First year, \$18; Second year, \$20. Entrance examination in Arithmetic through fractions. (Second year of this course will not open until Oct., 1924.)

Special Electricity. Six months. Two evenings a week. Fee, \$12. For power plant operators.

Special Electricity. Six months, starting January 7, 1924. Two evenings a week. Fee, \$12.

Electric Wiring. Six months, three evenings a week. Fee, \$14. Laboratory deposit,

\$6. Entrance examination in Arithmetic through fractions and decimals.

Electric Wiring (Code Only). Six months, one evening a week. Oct. 2 to December 18. Fee, \$10. January 8 to March 18. Fee, \$10.

Electrical Drafting. Six months, two evenings a week. Starts October 3, 1923, and closes March 21. Fee, \$20.

Saturday Afternoon Electricity. Twenty-three Saturdays, 2 to 5.30 p.m. Opens October 6 and closes March 22. First year, fee \$15. Covers same ground as first year evening course. Second year, fee \$18. Covers same ground as second year evening course. No third year course is given on Saturday afternoon. Pass Card from second year will admit to third-year evening course.

Principles of Telephony. Two years. Certificate granted. Two evenings a week, 7 to 9 p.m. Fee, \$15 per year. Classroom and laboratory practice. Entrance examination, Arithmetic through fractions.

Surveying. Three years. Certificate granted.

FIRST YEAR. Elementary Drafting, Mechanics, Arithmetic, Algebra, Geometry,

and the Fundamentals of Trigonometry. Three evenings a week, starting October 1 and closing March 16. Fee, \$20.

Elementary Surveying Practice. First or second year. Field Practice. Nine Saturday Afternoons, 1.45 to 5.30 p.m., starting March 22, 1924, and closing May 17, 1924. Fee, \$12. Use and adjustment of instruments. Practical surveying problems.

SECOND YEAR. Surveying Calculations and Office Practice. Three evenings a week, starting October 1, and closing March 16. Fee, \$20.

THIRD YEAR. Railroad, Field and Office Practice. Three evenings a week, starting October 1 and closing March 16. Fee, \$20.

Advanced Surveying. Nine Saturday afternoons, 1.45 to 5.30 p.m., starting March 22, 1924, and closing May 17. Fee, \$12.

Structures and Building Construction — Four-Year Course. Certificate granted. Options are given on the Theory of Bridge Design or the Theory of Reinforced Concrete.

FIRST YEAR. Elementary Drafting, Mechanics, Arithmetic, Algebra, Geometry, and the Fundamentals of Trigonometry. Three evenings a week, starting October 1 and closing March 16. Fee, \$20.

SECOND YEAR. Structural Detailing and Applied Mechanics. Three evenings a week, starting October 1 and closing March 21. Fee, \$24.

THIRD YEAR. Structural Design and Applied Mechanics. Three evenings a week, starting October 1 to March 21. Fee, \$24.

FOURTH YEAR. Options. Theory of Bridge Design. Two evenings a week, starting October 3 and closing March 16. Fee, \$15.

Theory of Reinforced Concrete. Two evenings a week, starting October 3 and closing March 16. Fee, \$20.

Industrial Chemistry. Four years. Certificate granted for completion of third year. Three evenings a week. Special emphasis on Laboratory practice and commercial analyses. Fees, \$20 a year; \$5 Laboratory deposit. Starts October 1 and closes March 21.

Pharmacy. Three years. Certificate granted. Three evenings a week. Fees, \$20; \$5 Laboratory deposit.

Mechanism and Marine Design. Two years. A general mechanical course. Certificate granted. Three evenings a week. Fees, \$15. Requirements: Arithmetic and Mechanical Drawing. Starts October 1 and closes March 21.

Mechanical Drawing. Six months, three evenings a week. Fee, \$12.

Advanced Machine Drawing. Six months, two evenings a week. Fee, \$15.

Sheet Metal Drawing. Six months, two evenings a week, starting October 2, and closing March 20, 1924. Fee, \$12.

Ship Design and Calculations. Two years. Certificate granted. Two evenings a week for six months, starting October 3 and closing March 21, 1924. Fee, \$12 each year.

Navigation. Two evenings a week, starting October 3 and closing December 19. Fee, \$10.

Steam Engines and Boilers. Two years. Certificate granted. Two evenings a week for six months, starting October 1 and closing March 20, 1924. Fee, \$15. Second year starts October 1 and closes March 19, 1924. Fee, \$15.

Firing. Three months, two evenings a week, starting October 2 and closing December 18, 1923. Fee, \$10. Second division starting January 4, 1924, and closing March 21, 1924. Fee, \$10.

Heating and Ventilating. Three years. Certificate granted for completion of second year. Two evenings a week, starting October 2 and closing March 20. Fees, \$15, first year; \$20, second year; \$20, third year.

Plan Reading and Architectural Working Drawings. Two years. Two evenings a week, starting October 1, 1923, and closing the week of March 16, 1924. Fees, first year, \$10; second year, \$15.

Architectural Office Practice. Six months. Three evenings a week, starting October 1, 1923, and closing March 21, 1924. Fee, \$25.

Estimating. For Architects and Builders. Six months, two evenings a week, starting October 2 and closing March 20. Fee, \$15.

Building Construction Supervision. Two evenings a week, starting October 1 and closing December 19. Fee, \$12. Second division starts on Jan. 2 and closes on March 19. Fee, \$12. Covers the same ground. Only men with experience will be admitted to these courses.

Sound Proofing and Acoustics. One evening a week, starting October 2 and closing December 18. Fee, \$20.

Practical Science. Six months, three evenings a week. Fee, \$10.

Preparatory Course for the Lowell Institute School. October 1 to May 23, inclusive. Entrance examinations — arithmetic through fractions and decimals, September 24 and 25. Fee, \$25. A second course covering same ground starts Jan. 2, 1924, and closes August 15. Fee, \$25. A course similar to the above, but intended for men who have had drawing, arithmetic, and elementary algebra starts October 2 and closes May 23. Three periods a week. Fee, \$25. Entrance requirements: Arithmetic, and Algebra to Simultaneous Equations.

Special Mathematics and Science. Six months. Three evenings a week. Fee, \$15.

Metallography. Two evenings a week, starting October 2 and closing December 18. Fee, \$25. Both class-room and laboratory practice. A second course covering the same ground starts January 4th and closes March 21st, 1924. Fee, \$25. A Saturday afternoon course starts October 6 and closes March 22. Fee, \$35. A general intensive course in non-ferrous and ferrous metallography and principles of Metallurgy of iron, steels and alloys.

Radio Installation. One evening a week, starting October 5, and closing December 14. Fee, \$12. Laboratory and class-room practice. A second course covering the same ground starts January 4th, and closes March 21, 1924. Fee, \$12.

Automobile Engines. Elementary Evening sections. Two evenings a week for three months. Fee, \$12. Opens October 1, and closes December 19. Second course starting

January 2, 1924, and closing March 21. Fee, \$12. Covers same ground as above.

Self-Starting and Lighting. Three months course, two evenings a week. Fee, \$12. Entrance requirements: Complete familiarity with engines, valves, carburetors and the automobile in general. Starts October 1 and closes December 19, 1923. January course starts January 2 and closes March 21. Three months, two evenings a week. Covers same ground. Fee, \$12.

Saturday Afternoon Sections, Elementary Auto Engines. Three months, starting October 6, and closing December 15. Classes meet from 2 to 5.30 p.m. Fee, \$12. Three months course, starting January 5, 1924, and closing March 22. Classes meet from 2 to 5.30 p.m. Covers same ground as evening or October Saturday afternoon course.

Saturday Afternoon Self-Starting and Lighting. Three months, starting October 6, and closing December 15. Classes meet from 2 to 5.30 p.m. Fee, \$12. Covers same ground as evening course. Three months course starting January 5, 1924, and closing March 22. Classes meet from 2 to 5.30 p.m. Covers same ground as October course.

REGULAR DAY COURSES.

Starting October 1, 1923 — Eight months in school, four on the job.

Classes meet Monday to Friday, inclusive, 9 a.m. to 4 p.m.

Tuition, \$225 for twelve months.

Automobile Repair and Operation. Prepar-

ing for Automechanic and Electrician.

Architectural Drafting. Preparing for Junior Draftsman.

Industrial Chemistry. Preparing for Laboratory Assistant.

Electric Wiring and Maintenance. Preparing for Journeyman Electrician.

Telephone Maintenance. The theoretical foundation for telephone construction and repair work.

Mechanical Drafting. Preparing for Tracer and Detailer.

SPECIAL DAY COURSES.

ENTER AT ANY TIME.

Classes meet Monday to Friday, inclusive, 9 a.m. to 4 p.m.

Automotive. (a) Automechanic. (b) Auto-electrician. (c) Battery and Armature Winder.

Building Construction. (a) Superintendence. (b) Architectural. (c) Structural.

Industrial Chemistry. (a) Manufacturing Chemist. (b) Commercial Analyst. (c) Food and Drug Analyst. (d) Pharmacy.

Electrical. (a) Electrician. (b) Electric Maintenance. (c) Electrical Drafting.

Mechanical Drafting. (a) Machine Design. (b) Tools, Jigs and Fixtures. (c) Sheet Metal.

Steam. (a) Heating and Ventilating. \$35. (b) Practical training for men desiring positions as firemen or stationary engineers. \$9 per week.

Knights of Columbus Evening School.

FREE TO ALL EX-SERVICE MEN.

The primary purpose of the school is to minister to the educational needs of those who were in the service of the United States during the World War, but others will be admitted to certain courses herein indicated, upon payment of moderate tuition fees.

SCHOOL YEAR. The school year consists of two terms of twelve weeks each. The first term begins on October 1, 1923, and continues until December 21, 1923. The second term begins on January 2, 1924, and continues until March 21, 1924. Classes are in session from 7.30 to 9.30 on the first five evenings of each week. No classes will be held upon October 12, November 29-30, February 22.

TUITION. Non-service students may pay the entire tuition fee in advance or make payments in three equal installments to be paid at the beginning of each four week period.

TEXT-BOOKS. The use of all text-books and necessary equipment and supplies is without charge. Text-books may be borrowed for home use upon payment of a deposit covering their actual cost, but must be returned at the end of each term or the deposit will be forfeited.

CERTIFICATES. Certificates of Proficiency will be awarded at the end of each term to students who have satisfactorily completed courses and passed the required examinations.

REGISTRATION. The school office, 199 Massachusetts Avenue, is open for registration during the two weeks preceding the beginning of each term.

COURSES AND SESSIONS.

The following courses are offered to Ex-Service men only:—

Accounting I: Elementary Accounting. Terse review of double entry bookkeeping, use of all books of original entry, taking of

trial balances, making out working sheets, preparing financial statements and profit and loss sheets. Two complete sets of books, similar to those found in actual practice, are written by the students.

Students in this course will be required to attend a two-hour session each week in Commercial Law.

Mondays and Thursdays, Accounting. Wednesdays, Commercial Law. 7.30 to 9.30.

Accounting II: Intermediate Accounting. Use of columnar books, controlling accounts, various kinds of purchase and sales books, loose leaf ledgers, etc. The theory of depreciation, reserve and surplus accounts, capital stock accounts, and the handling of accounts for good will, copyrights, consignments, sinking funds, etc., are emphasized. A complete set of books to illustrate Corporation Accounting will be written in this class.

Students in this course will be required to attend a two-hour session each week in Commercial Law.

Tuesdays and Fridays, Accounting II. Wednesdays, Commercial Law. 7.30 to 9.30.

Accounting III: Advanced Accounting. Consideration of miscellaneous advanced accounting topics, such as branch house and agency accounting, realization and liquidation statements, actuarial problems, railroad, banking and brokerage accounting, consolidated balance sheets, partnership liquidation, sinking fund and annuity computations, foreign exchange, depreciation, depletion, amortization; mergers and combinations, trustee and fiduciary accounting.

Students in this course will be required to attend a two-hour session each week in Income Tax Accounting.

Mondays and Wednesdays, Accounting III. Fridays, Accounting IIIA. 7.30 to 9.30.

Accounting IIIA: Income Tax Accounting. Explanation of federal and state income tax laws. Theory of the taxes. Explanation of individual, partnership, fiduciary and corporation tax returns. Writing of actual returns. Special emphasis upon corporation income tax and excess profits. Taxes. Part 1. Individual and partnership income tax. Part 2. Corporation income tax. Part 3. State income tax. Discussion of capital stock and inheritance taxes.

Fridays, 7.30 to 9.30.

Accounting IV: Auditing. Various methods of making an audit, the duties of junior and senior accountant and of Certified Public Accountant, methods of checking bank statements, against cash books, and checking various other books, use of tact and diplomacy in handling clients and methods of detecting defalcations, the benefits and disadvantages of periodic and annual audits, examinations for the purpose of suggesting improvement and of discovering defects in existing systems. Theory of Cost Accounting and system installation.

Students in this course will be required to attend a two-hour session each week in advanced Commercial Law.

Wednesdays and Fridays, Auditing. Mondays, Commercial Law. 7.30 to 9.30.

Accounting V: C. P. A. Problems. Preparation for Certified Public Accounting examination, brief review of practical and theoretical accounting and auditing, as well as consideration of the more important topics of commercial law. Sample examinations from the various states will be considered. Students will be given C. P. A. problems to work out and there will be a general discus-

sion of questions likely to be asked in examination.

Students in this course will be required to attend a two-hour session each week in Accountancy Law.

Mondays and Fridays, C. P. A. Problems. Wednesdays, Accountancy Law. 7.30 to 9.30.

Bookkeeping. Principles and practice of bookkeeping. Business and bank forms; principles of debit and credit, books of original entry, journal, cash book, sales book, purchase journal, ledger, etc., practical exercises in opening and closing books, changing accounts from single to double entry, trial balances, statements, etc.

Students in this course will be required to attend a two-hour session each week in Business English and Business Arithmetic.

Mondays and Wednesdays, Bookkeeping. Fridays, Business English and Business Arithmetic. 7.30 to 9.30.

Business Administration. Essentials of marketing, banking, credit, advertising, foreign trade, foreign exchange, real estate, insurance, office and factory systems, financial and fiscal statements, investments and business organizations, and their control.

Mondays, Tuesdays and Thursdays. 7.30 to 9.30.

Business Arithmetic. Specific arithmetical requirements of present day business operations. Business fractions and decimals, review of percentage, specific emphasis on everyday problems.

Mondays, Wednesdays and Fridays. 7.30 to 8.30.

Business English. Training in use of clear, concise, forceful Business English, oral and written. Business phrases and forms, letters of general and specific types.

Mondays, Wednesdays and Fridays. 8.30 to 9.30.

Civil Service. Special preparation for those desiring to take city, state or federal civil service examination. The study of such parts of the various elementary subjects as are essential to all civil service examinations and in addition specific training in type problems similar to those given in past examinations.

Mondays, Wednesdays and Fridays. 7.30 to 9.30.

Commercial Law. Fundamental principles of Commercial Law. Contracts and principles of legal rights and limitations, property sales, credits and loans, negotiable instruments, agency, bailment, partnerships and corporations, insurance, courts and their jurisdiction.

Tuesdays and Thursdays. 7.30 to 9.30.

Public Speaking. Thought analysis and expression, development of poise, self-confidence and ability to use effective English. Underlying principles and methods, specific training in body and voice control, speech building and making, debating and argumentation.

Wednesdays and Fridays. 7.30 to 9.30.

Salesmanship. Principles and practice of modern sales methods. Ethics and principles, elements of business psychology, buying motives, interviews, character analysis, development of personality, selling by mail,

sales management, etc. Selling demonstrations by class members and talks by successful salesmen.

Mondays, Tuesdays and Thursdays. 7.30 to 9.30.

Shorthand. Phonetics, word and sentence transcription. Dictation for speed and accuracy, intensive practice in business, newspaper and legal work.

Mondays, Wednesdays and Fridays. Shorthand I, 7.30 to 8.30. Shorthand II, 8.30 to 9.30.

Typewriting. System of touch typewriting. Study of the care and use of the parts of the machine, correct method of fingering the keyboard, exercise drill on words, sentences, paragraphs and business correspondence.

Mondays, Wednesdays and Fridays. Typewriting II, 7.30 to 8.30. Typewriting I, 8.30 to 9.30.

The following courses are open to Ex-SERVICE men without cost and to others upon payment of the required tuition fee.

Auto Maintenance and Repair. Theory and practice. Engines, carburetion, battery and magneto ignition, starting and lighting, clutches, transmission, universal joint and rear axle assembly, front axle and steering gear, lubrication and cooling, chassis and running gear, machine shop bench work, and trouble shooting.

Classes will alternate weekly as follows:— Class I. Monday, Wednesday, Friday of the first week, and Tuesday and Thursday of the next week. Class II. Reverse of Class I. 7.30 to 9.30. Tuition fee, \$18 per term.

Blue Print Reading. The reading of plans and blue prints. Underlying principles of mechanical drawing, drafting conventions, practice in the interpretation of drawings, estimating and layout.

Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$12 per term.

Commercial Art. Principles and methods of commercial painting, designing and illustration. The use of tools and materials, geometric construction of letters, colors and color combination; arrangement, embellishment, designing and illustrating of manufactured articles, show cards, posters, newspaper and magazine advertisements and book covers.

Tuesdays, Thursdays and Fridays. 7.30 to 9.30. Tuition fee, \$15 per term.

Mechanical Drawing. Essential geometric construction, freehand sketching, lettering, use of instruments, orthographic projections, section drawing, tracing, etc.

Class I. Mondays, Tuesdays and Thursdays. 7.30 to 9.30. Tuition fee, \$15 per term.

Radio. Theory and practice of radio telegraphy in preparation for the position of radio operator. Codes, electric currents, wave lengths, construction and operation of sounder and receiver, magnetic fields, etc.

Mondays, Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$18 per term.

Vulcanizing. This course will be conducted in three terms each consisting of eight weeks or approximately 48 hours. Classes will be formed on the following dates: Oct. 2, Nov. 27, Jan. 29.

Methods of repairing various types of tubes and casings. Use of vulcanizing equipment in repair of tubes, fabric and cord tires.

Mondays, Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$15 per term.

Welding. Study of gases used and development of skill in handling the apparatus. Practical welding of sheet metal, cast iron, brass, aluminum; brazing malleable iron and cutting.

Mondays, Wednesdays and Fridays. 7.30 to 9.30. Tuition fee, \$18 per term.

Lowell Institute Free Evening School.

UNDER THE AUSPICES OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

The Trustee of the Lowell Institute has established, under the auspices of the Massachusetts Institute of Technology, a Free Evening School, comprising at present three Courses, a Mechanical, an Electrical, and a Buildings Course, each extending over two years.

THE COURSES OF INSTRUCTION. — These Courses are intended to bring the systematic study of applied science within the reach of young men who are following industrial pursuits and desire to fit themselves for higher positions, but are unable to attend Courses during the day. The subjects included in the Courses are as follows:

First-year Mechanical and Electrical Courses. Mathematics; Physics and Elementary Electricity; Elements of Mechanism, and Drawing.

Second-year Mechanical Course. Elements of Thermodynamics, the Steam-engine and Boilers; Valve-gears; Applied Mechanics; Hydraulics; Testing Laboratory; Steam and Hydraulic Laboratory; Mechanism and Machine Design.

Second-year Electrical Course. Elements of Thermodynamics, the Steam-engine and Boilers; Valve-gears; Steam Laboratory;

Applied Electricity, I; Applied Electricity, II; Electrical Testing Laboratory; and Laboratory of Dynamo Electric Machinery.

First-year Buildings Course. Mathematics; Physics and Elementary Electricity; Elements of Mechanism and Drawing; Structural Mechanics and Graphic Statics; Steam and Hydraulic Machinery; and Heating and Ventilation.

Second Year. Materials and Testing Materials; Structural Design; Foundations and Building Construction; Electric Machinery and Electrical Laboratory; Electric Wiring

and Lighting; Steam Laboratory; and Building Laws, Contracts, Sanitation, etc.

Those who complete satisfactorily the required Courses of the two years and pass the examinations are given Certificates. The present school year will begin October 1, 1923. Attendance from 7.15 to 9.15 for three or four evenings a week is required, in addition to outside study.

REQUIREMENTS FOR ADMISSION. To be admitted to the first-year course, the applicant must be at least eighteen years of age and pass satisfactorily entrance examinations in Arithmetic (including the Metric System),

Elementary Algebra, Plane Geometry, and Mechanical Drawing. These examinations may be, in a measure, of a competitive nature, and considerable weight will be attached to the applicant's occupation and practical experience. The courses are open only to those who are ambitious and willing to study.

A circular giving detailed information regarding the nature of the entrance examinations and other requirements may be obtained by sending a stamped, addressed envelope to the Director, PROFESSOR CHARLES F. PARK, Massachusetts Institute of Technology, Cambridge.

Northeastern University.

BOSTON YOUNG MEN'S CHRISTIAN ASSOCIATION.

Catalogues may be obtained by addressing THE SECRETARY, Northeastern University, 316 Huntington Ave., Boston 17, Mass.

RESIDENT SCHOOLS.

The following schools are conducted in Boston and in divisions and branches in Young Men's Christian Association in other cities as indicated below:—

DAY SCHOOLS.

School of Engineering. Four-year courses in Civil, Mechanical, Electrical, and Chemical Engineering, leading to the degree of Bachelor of Civil, Mechanical, Electrical, and Chemical Engineering. Conducted in co-operation with engineering firms. Students earn while learning. Work conducted at Boston.

School of Business Administration. Four-year course in Business Administration leading to the degree of Bachelor of Business Administration. Students may specialize in Industrial Management, Marketing, Finance, and Accounting. A two-year course leading to the Certificate of Proficiency. Work conducted at Boston.

EVENING SCHOOLS.

School of Law. (Co-educational.) Four-year course leading to the degree of Bachelor of Laws. Preparation for Bar Examinations and practice. High scholastic standards. A limited number of mature special students, not candidates for degree, admitted each year. Work conducted at Boston, and in Divisions at Worcester, Springfield, and Providence.

School of Commerce and Finance. (Co-educational.) Four-year courses in Profes-

sional Accounting and Business Administration, with specialization in merchandising, banking, retailing, finance, and other fields, leading to the degree of Bachelor and Master of Commercial Science. Special two-year courses for those desiring intensive specialization. Work conducted at Boston and in the Divisions and Branches at Worcester, Springfield, Providence, Bridgeport, New Haven, Lynn and Malden.

NON-COLLEGIATE SCHOOLS.

Evening Polytechnic School. Three-year courses in Civil, Mechanical, Electrical, Chemical, Structural, Industrial, and Automotive Engineering leading to a diploma. Work conducted at Boston and in the Divisions at Worcester, Springfield, New Haven, and Bridgeport. In the Divisions the school is known as the Evening Engineering Institute.

Northeastern Preparatory School. Courses in usual high school subjects leading to a diploma. Three sixteen-week terms each year. It is possible for students to meet college-entrance requirements in from three to five years. Work conducted at Boston and in Divisions at Worcester, New Haven and Providence.

Northeastern Automotive School. Courses in all phases of Automotive Industry with special instruction for owners, salesmen, mechanics, and chauffeurs.

Vocational Institute. Courses offered in Blueprint Reading, Public Speaking, Practical Trade Mathematics, Mechanical Drawing, Estimating, Civil Service, English for Foreigners, etc.

Simmons College.

For application forms address THE SECRETARY, Simmons College, 300 The Fenway, Boston 17, Mass.

All courses are given at the main College building, 300 The Fenway, on Saturday mornings, except the course in the Appreciation of Art, which is given at the Boston Museum of Fine Arts on the days indicated.

Exercises are omitted on legal and College holidays.

College credit of one point for each course except the Appreciation of Art is given to those offering the equivalent of the entrance requirements; for the course in the Appreciation of Art three points are given.

Clothing D. Dressmaking. A course similar to Clothing A. MISS DAVIS. Open to applicants familiar with the processes of plain sewing. Two hours of outside work are required each week. From 9.15 to 11.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing E. Millinery. A course similar to Clothing B, but with special consideration of mid-season and spring millinery. MISS WILSON. Open to applicants familiar with the processes of plain sewing. Two hours of outside work are required each week. From 9.15 to 11.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Clothing H. Textiles. A course similar to Clothing C. ASSOCIATE PROFESSOR SPOONER. Two hours of outside work are required each week. From 9.15 to 10.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Design B. House Decoration. The theory and practice of house decoration, with definite problems relating to design and cost. MRS. LA FORGE. Two hours of outside work are required each week. From 9.15 to 10.45. During the second term, beginning January

5, 1924. Tuition fee, \$10; laboratory fee, \$1 in addition.

Dietetics D. A brief non-technical treatment of the fundamental principles of human nutrition, with special application to the problems of the teacher. MISS BISSELL. Two hours of outside work are required each week. From 9.15 to 10.45. During the second term, beginning January 5, 1924. Tuition fee, \$5.

Foods E. A course for teachers. Laboratory work is arranged on the meal plan. MISS DIKE. Two hours of outside work are required each week. From 9.15 to 11.45. During the second term, beginning January 5, 1924. Tuition fee, \$10; laboratory fee, \$5 in addition.

Art 13. Appreciation of Art. A critical analysis of architecture, sculpture, painting, and the minor arts; their purpose, development, and interdependence. The lectures are illustrated by lantern slides, charts, photographs, and color prints, and by study of objects in the Museum; reading is assigned, and at the conferences informal discussions are held. MISS MORSE. Mondays, Tuesdays, Thursdays, and Fridays, from 3.30 to 4.20, beginning Monday, March 24, 1924, at the Boston Museum of Fine Arts. During the third term beginning March 24, 1924. Tuition fee, \$20.

Trade Union College.

UNDER THE AUSPICES OF

THE BOSTON CENTRAL LABOR UNION.

The Trade Union College was established by the Boston Central Labor Union in January, 1919. Its aim is to serve the organized wage-earners in their effort to secure self-betterment through progressive social and industrial policies.

Classes are held in the High School of Practical Arts, corner of Greenville and Winthrop Streets, Roxbury (near Dudley Street Terminal).

Each course will pursue one subject under one instructor through 24 weekly meetings. The fee for each course of 24 lectures will be \$6, payable at the first meeting of the course. If preferred, however, the tuition fee may be paid in two instalments: \$3 in October and \$3 in January.

The classes will meet one evening a week from 8 to 10 o'clock, the first hour usually being devoted to a presentation of the subject by the instructor, and the second hour to a general discussion by the class.

For further information apply to Room 634, Little Building, corner of Boylston and Tremont Streets. (Telephone: Beach 5251.)

REGULAR COURSES.

1. **Economics.** Friday Evenings, October 19, 1923, to April 4, 1924. Earl S. Sparks, of

Tufts College. In this course a brief consideration of the origin and history of modern economic institutions and theories will be followed by a descriptive study of the more important features of such institutions and

theories today. Critical appraisal and discussion of some leading reform programs will be included.

2. Politics. Wednesday Evenings, October 17, 1923, to April 2, 1924. PHILLIPS BRADLEY, Assistant Professor of History, Wellesley College. This course will deal briefly with the origin, growth and operation of political parties in the United States. Such problems as the working of the initiative, referendum, and recall, the city manager plan, the courts and industrial disputes, the trusts and combinations in restraint of trade will be considered as aspects of our present political system.

3. Literature. Wednesday Evenings, October 17, 1923, to April 2, 1924. H. W. L. DANA, formerly Assistant Professor of Comparative Literature, Columbia University. These lectures will give a survey of the chief movements of European and American literature during the last hundred years. The corresponding movements in art and music will also be discussed and the lectures will be illustrated by stereopticon pictures and by occasional musical selections.

4. Public Speaking. Friday Evenings, October 19, 1923, to April 4, 1924. NORMAN BROMFIELD CAWLEY, formerly Instructor in Public Speaking, Harvard University. This course aims to develop the student first in good speaking form and second in the power to assist—both as chairman and otherwise—in the conduct of deliberative meetings.

5. Discussion. Friday Evenings, October 19, 1923, to April 4, 1924. ALFRED DWIGHT SHEFFIELD, Associate Professor of Rhetoric, Wellesley College. A continuation course in the conduct of group discussion for students who have taken the regular discussion course in former years.

OTHER COURSES may be added later such as classes arranged by particular industrial

groups to study the problems of their crafts in relation to the larger aspects of their industries.

CONSULTING LECTURERS.

Special lectures, to be given during the educational hours of any Trade Union, can be arranged for through the College. The following tentative list of subjects and speakers will indicate the sort of lectures that might profitably be given. Other names will be furnished upon demand.

Law and Legislation: Supreme Decisions as Affecting Labor. Injunctions: A Weapon against Labor: Labor's Defense. Pending Legislation For and Against Labor. ROSCOE POUND, Dean of Harvard Law School. FELIX FRANKFURTER, Professor of Law, Harvard University. CHARLES J. HODSDON, Legislative Agent of the Massachusetts State Branch, A. F. of L.

Negotiation and Arbitration: A "Living Wage" and a "Fair Wage" in Labor Controversies. When to Strike and When to Arbitrate. WILLIAM Z. RIPLEY, Professor of Economics, Harvard University. FRANK H. MCCARTHY, New England Organizer of American Federation of Labor. STUART CHASE, of the Labor Bureau, Inc. ROBERT FECHNER, International Association of Machinists.

Labor and Finance: Credit Unions and Banks. Co-operatives: Consumers' and Producers'. JOHN GRAHAM BROOKS, President of the National Consumers' League. ALLYN R. YOUNG, Professor of Economics, Harvard University. O. M. W. SPRAGUE, Professor of Banking and Finance, Harvard University. HENRY R. MUSSEY, Professor of Economics, Wellesley College. SARA H. STITES, Professor of Economics, Simmons College.

Young Men's Catholic Association.

Classes are open to Men and Women without restrictions as to age, creed, or occupation. A catalogue describing all the courses in detail may be had by applying to THE SECRETARY, JOSEPH H. FARREN, 41 East Newton Street, Boston 18, Mass.

LIST OF EVENING COURSES.

Accounting. Cost of tuition, \$75 per year, including all material and supplies. Class in Constructive Accounting meets Monday evening; Class in Advanced Accounting I, Wednesday evening; Class in Advanced Accounting II, Friday evening.

Cost Accounting. Cost of tuition, \$75 per year, including all material and supplies. One evening a week. Class meets Tuesday evenings.

Advertising and Salesmanship. Two evenings a week. Cost of tuition, including books and supplies, \$20. Class meets Monday and Friday evenings.

Bookkeeping (Elementary). Two evenings a week. Cost of tuition, including books and material, \$20. Class meets Tuesday and Thursday evenings.

Civil Service. Two evenings a week. Cost of tuition, including books and supplies, \$15. Class meets Wednesday and Friday evenings.

Commercial Law. Elementary class meets Wednesday evenings. Cost of tuition, including books, \$20. Second year class meets Friday evenings. Cost of tuition, including books, \$30. Third year class meets Monday evenings. Cost of tuition, including books, \$30.

Commercial Spanish. Two evenings a week. Cost of tuition, including books, \$15. Class meets Wednesday and Friday evenings.

Elocution and Public Speaking. One evening a week. Cost of tuition, including books, \$15. Class meets Friday evenings.

English for Business. One evening a week. Cost of tuition, including books and supplies, \$10. Class meets Wednesday evenings.

Every Day English. One evening a week. Cost of tuition, including books and supplies, \$10. Class meets Thursday evenings.

French. Two evenings a week. Cost of tuition, including books, \$15. Class meets Monday and Friday evenings.

Grammar School Course. Two evenings a week. Cost of tuition, including books and supplies, \$15. Class meets Wednesday and Friday evenings.

Latin. (Elementary and Advanced.) Two evenings a week. Cost of tuition, including books, \$15. Class meets Tuesday and Thursday evenings.

Mathematics, — Algebra and Geometry. Two evenings a week. Cost of tuition, including all books, \$10. Class meets Monday and Wednesday evenings.

Penmanship. One evening a week. Cost of tuition, including books and supplies, \$5. Class meets Wednesday evenings.

Philosophy. One evening a week. Cost of tuition, including books, \$10. Class meets Monday evenings.

Phonography, — Elementary, Intermediate and Advanced. Two evenings a week. Cost of tuition, including books and supplies, \$15.

Classes meet Tuesday and Friday evenings.

Real Estate. Two evenings a week. Cost of tuition, \$15. Class meets Tuesday and Thursday evenings.

Social Service. One evening a week. Cost of tuition, \$5. Class meets Thursday evenings.

Spanish. (Elementary and Advanced.) Two evenings a week. Cost of tuition, including books, \$15. Class meets Wednesday and Friday evenings.

Typewriting. (Elementary and Advanced.) Two evenings a week. Cost of tuition, including books and supplies, \$15. Class meets Tuesday and Friday evenings.

Fr. Lyons's Course. One evening a week. Cost of tuition, \$5. Class meets Wednesday evenings.

Special catalogues are issued on Accounting, Cost Accounting, Civil Service, Grammar School Course, Social Service, and Lyons's Course, which will be sent on request.

Hours of Service Throughout the Library System.

	Week days.		Sundays.	
	A.M.	P.M.	P.M.	P.M.
Central Library	9	to 10 ¹	12	to 10 ¹

BRANCH LIBRARIES.

Allston	2	to 9 ³	2	to 6	7	to 9 ²
Andrew Square	2	to 9 ³	2	to 6	7	to 9 ²
Boylston	2	to 9 ³	2	to 6	7	to 9 ²
Brighton	9	to 9	2	to 9 ²		
Charlestown	9	to 9	2	to 9 ²		
City Point	2	to 9	2	to 6	7	to 9 ²
Codman Square	9	to 9	2	to 9 ²		
Dorchester	9	to 9	2	to 9 ²		
East Boston	9	to 9	2	to 9 ²		
Faneuil	2	to 9 ³				Closed
Hyde Park	9	to 9				Closed
Jamaica Plain	9	to 9	2	to 9 ²		
Jeffries Point	2	to 9 ³				Closed
Lower Mills	3	to 9 ³				Closed
Mattapan	2	to 9 ³				Closed
Mt. Bowdoin	9	to 9	2	to 9 ²		
Mt. Pleasant	2	to 9	2	to 6	7	to 9 ²
Neponset	2	to 9 ³				Closed
North End	9	to 9	2	to 9 ²		
Orient Heights	2	to 9 ³				Closed
Parker Hill	2	to 9 ³	2	to 6	7	to 9 ²
Roslindale	9	to 9				Closed
Roxbury	9	to 9	2	to 9 ²		
Roxbury Crossing	2	to 9 ³	2	to 6	7	to 9 ²
South Boston	9	to 9	2	to 9 ²		
South End	9	to 9	12	to 9 ²		
Tyler Street	2	to 9	2	to 6	7	to 9 ²
Upham's Corner	9	to 9	2	to 9 ²		
Warren Street	9	to 9	2	to 9 ²		
West End	9	to 10 ⁵	12	to 10 ⁴		
West Roxbury	9	to 9				Closed

¹ Closed at 9 P.M. from June 15 to September 15.

² Open Sundays from November to May only.

³ Closed from 6 to 7 P.M.

⁴ Opens at 2 P.M. from May to October Closed at 9 P.M. during June, July, August and September.

⁵ Closed at 9 P.M. during June, July, August and September.

Publications of The Library.

The Central Library.

The Boston Public Library: a Condensed Guide to its use. Free
 How to Find and Procure a Book in the Public Library of the City of Boston. Free
 Weekly List of New Books. Free; not sent by mail
 Quarterly Bulletin. Fourth Series. Free; by mail, .04
 Annual Reports. Free; by mail, .07
 History of the Public Library, by H. G. Wadlin. 1.50; by mail, 1.70
 Domestic Science, 1911. .10; by mail, .14
 Fairy Tales and Folk Stories. .10; by mail, .13
 Books for Boys and Girls. Second edition. Revised. 1913. .05; by mail, .09
 Latin Version of 1493 of the First Letter of Columbus on the Discovery of America. With a new translation. 1890. .50; by mail, .53
 Books in raised type for the Blind. 1894. .50
 German Fiction. 1905. .10; by mail, .18
 Italian Fiction. 1901. .10; by mail, .15
 Libri Italiani Moderni. 1922. .10; by mail, .14
 Modern Ireland. .10; by mail, .15
 Social Reform. 1898. .05; by mail, .09
 Architecture, Construction, Decoration. New edition. 1914. 1.00; Postage extra; Wt., 3 lbs.
 Bibliography of the Anthropology and Ethnology of Europe. 1899. .50; by mail, .56
 Historical Manuscripts in the Public Library. [Texts.] Nos. 1-5. 1900-04. For exchange only
 Index of Pictures and Plans of Library Buildings. 1899. .10; by mail, .13
 Chronological Index to Historical Fiction. 3d edition. In Bulletin from Jan., 1892, to Jan., 1896.
 Economics: selected works in the English language. In Monthly Bulletin, vol. 9, no. 3. 1904.
 Fine and Decorative Arts: books in English suitable for small public libraries. In Monthly Bulletin, vol. 8, no. 12. 1903.
 Housing. 1918. Free
 Memoranda of Lieut. Col. Eld, 1779 and 1780. Original Letters of Earl Percy, 1774-1778. In Bulletin no. 87. 1892.
 Memorandums made in a tour to the Eastern States, 1797, by Robert Gilmore. In Bulletin no. 88. 1892.
 A List of Books forming the Gift of Louise Chandler Moulton.
 Graded Lists of Books for Children's Reading.
 A Guide to Serial Publications. Part 1, 2.

Catalogues of Special Collections.

John Adams Library. Catalogue. 1917. 1.00; by mail, 1.11
 Allen A. Brown Collection of Music. Catalogue. 1908-16. Four volumes in thirteen parts, large quarto, weight, 22 lbs. 10.00
 Allen A. Brown Collection of Books relating to the Stage. Catalogue. One volume, octavo, weight, 4 lbs. 2.50
 Barton Library. Catalogue (complete). 1888. 5.00
 Part 1. Shakespeare Collection. 1880. 3.00
 Part 2. Miscellaneous. 1888. 3.00
 Chamberlain Collection of Autographs. Brief description with portrait. 1897. Also Supplement: Text of four Great American documents. 1898.
 Codman Collection of Landscape Gardening and Works on Forestry. 1899. .10; by mail, .13
 Galatea Collection. Catalogue. 1898. .15; by mail, .18
 John A. Lewis Library of Early New England Books. Catalogue. In Bulletin no. 89. 1892.

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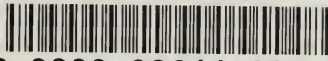
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